

The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

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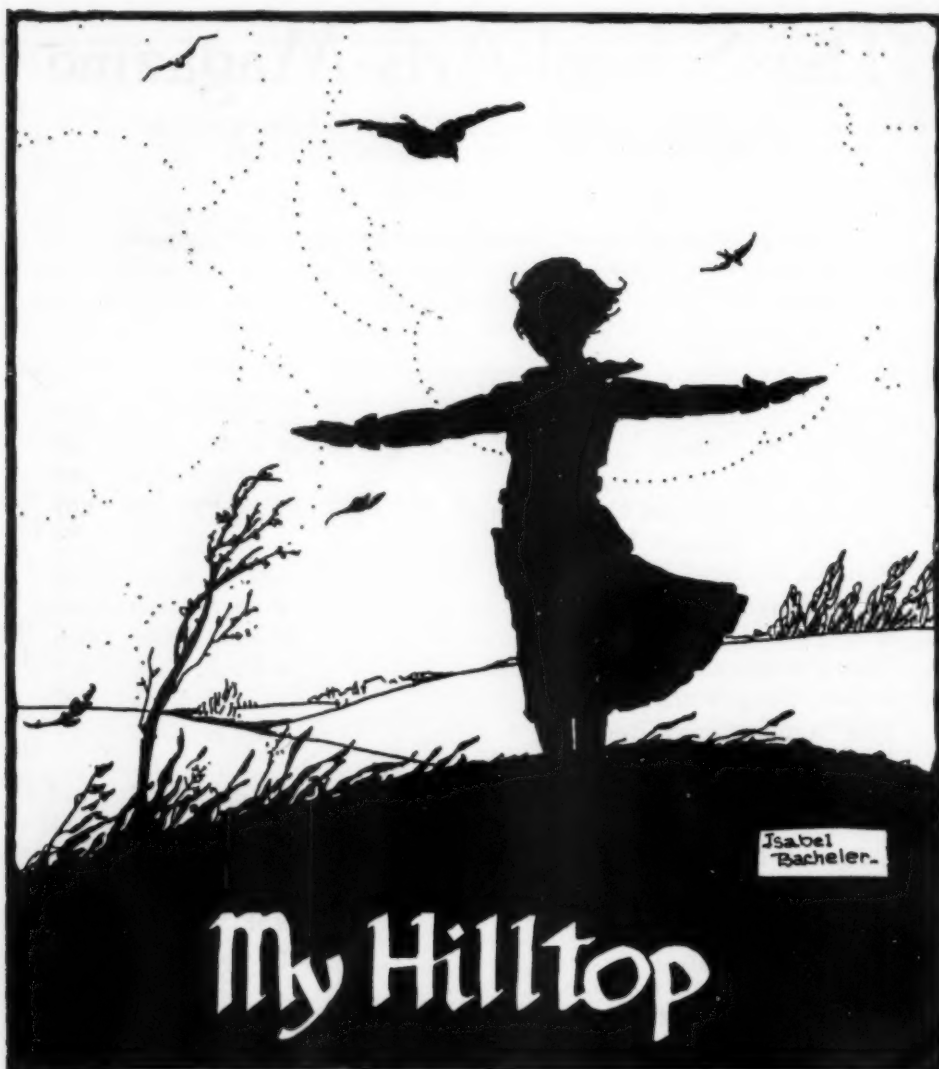
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Isabel
Bacheler.

My Hilltop

Oh silent happiness within my heart
Attune to singing gladness in the sky,
What rich, gold treasure is it that I hold
That makes the birds no happier than I?

Is it the beauty of the sun-lit world?
Tis beautiful—'tis gloriously so—
The clear grey sky of morning
Is like a prayer I know,



The wild blue sky of after-noon
That mates the roughish wind,
Is far more gay and music-filled
Than any song I find, ♪♪

Oh silent happiness within my heart
Attune to singing gladness in the sky,
What rich, gold treasure is it that I hold
That makes the birds no happier than I?

Drawing and Poem by Isabel Bacheler

The School Arts Magazine

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Work and Play

A. G. PELIKAN

ONE of the many admirable advantages which the art teacher enjoys is the constant variety of material at his command. Although it is quite true that "repetition is the mother of learning," it is also true that mere repetition tends to dull our incentive and to make us mechanical. A change of theme will prevent discouragement, or "going stale," in those subjects which require much repetition for the acquisition of skill. Variety is the spice of life, and where it helps to renew a lagging interest or to arouse a stimulating emotion, its use is warranted.

A miscellaneous diet is necessary, in order for food to be palatable and easily digested. Similarly, various ways of working are necessary in education. Some people continually worry about calories or vitamins, while others fret over schedules, outlines, lesson plans, measurements, and mental tests. It is easy to over-emphasize pet theories and hobbies. System is a mighty good and essential requisite, but it should not be used to such an extent as to cramp freedom of thought or individuality. A good piece of work may often be accomplished regardless of rules or schedules by the simple expedient of doing it for the love of the thing itself.

The idea of an annual costume ball or art party is not a new one. Many art schools make it a big event; likewise a

number of high schools have worked along those lines, doing the art work either in connection with dramatic activities, pageantry, or art club entertainments. Designing costumes for pageants and theatrical purposes furnishes opportunity for problems involving all of the fundamental principles of line, color, and harmony, besides arousing the interest and the enthusiasm of a good many of the students.

When a school pageant or play is produced, the art department is usually called upon for costumes and stage settings. In planning an art party or costume ball, some of the factors to be considered are:

I The name of the ball or party.

This should be thought out carefully, as the whole scheme of decoration and the costuming depend upon the type of ball. It is well to take a phase or period which will involve a certain amount of study and research. For instance: An Arabian Nights Ball, A Mediaeval Ball, A Bachanian Revel, A Colonial Ball, A Peasant's Dance.

II The list of patrons and guests.

You will be surprised at the number of people interested in a party of this sort.

III The invitations.

These should be artistic in design, printing, and subject matter. One, two



SOME GOOD SUGGESTIONS FOR COSTUMES TO BE USED AT A BALL OR PARTY
MANY PRIZE WINNING COSTUMES HAVE BEEN MADE FROM SIMPLE MATERIALS

The School Arts Magazine Alphabeticon, March 1923



MORE COSTUME IDEAS. THESE TWO PAGES WERE DESIGNED
BY A. G. PELIKAN, GRAND RAPIDS SCHOOL OF ART AND INDUSTRY

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or three-color wood blocks or linoleum blocks may be used.

IV The refreshments.

As far as possible, the refreshments should be in keeping with the type of party.

V The decorations.

Here is a wonderful opportunity for ingenuity in applied design, color theory and perspective. The designs should be original or true to period.

VI The costumes.

These should be designed in inexpensive materials.

VII Publicity.

It pays to advertise. Let people know what you are doing. Sell your goods.

VIII Co-operation.

See if you can't get the music, English, manual training, and other departments to work with you. You have ideas of your own, or you would not be an art teacher. Put your ideas into execution, and then pass them on to the next fellow; and, above all, don't take life too seriously as long as you are associating with young people. Play with them once in a while.

Delight in Design

FLORENCE E. MORRISON

DESIGN, what a mint of meaning in that word! Webster defines it as "The adaptation of means to an end," or "To formulate a plan which can be executed." The quality of a design, and the elevation of a designer depend on appreciation, or understanding, of what design truly means.

Nothing can be adapted or formulated until it has been selected. Selection implies choice or elimination of the undesirable. The finer choices naturally produce the highest quality in the finished product. After the selection comes the final step in designing, the execution or arrangement of selected material. It is evident that every living human being is a designer of some sort, be it good or bad. No day can be lived without each of us selecting and adapt-

ing something. We choose our food and adapt it to our uses. We select our clothing and arrange it upon our bodies; we choose our friends and weave the fabric of our very lives from their essence! Hundreds of examples from the daily life can be multiplied, to prove the applications of design.

What we should be chiefly concerned with in teaching design to public school students, is that they must clearly grasp the knowledge that they are all designers of some sort. The ultimate pattern of a life is determined by the repetition of daily design, poor or fine, according to the quality of discrimination developed. Teaching children orderly, beautiful ways of doing whatever they have to do, will improve their designs of life wherever they go. If a child truly realizes

each time he dresses himself, or writes a lesson, or commits any act, that he is cutting a sure segment of his life pattern, he will choose more thoughtfully.

To design anything well, the designer must understand the big essentials which are behind every fine product, be it a successful cake baked or a dress made. What then can possibly be more valuable for the training of all students than a course in design? If thoroughly comprehended, the study of design repays the designer in the compound interest of a happier and a more harmonious life. There is no art in any field without the backbone of design. There are no laws of design save those directly applicable to practical life in all its phases.

Balance is one of the essential considerations of any design. Lack of balance is neither soothing nor satisfactory. Balance between work and rest, between mental and physical work, are necessary if a life is complete in its plan. Wise Nature so carefully balances day and night, the heat and cold, the wet and the dry seasons, because balance must govern real success. What a step toward perfection if the next generation is being trained to weigh things, to adjust cost and selling prices, capital and labor through the training in design!

Rhythm, the relating or connecting link of any pattern, must be a part of any well organized design. Rhythm may be thought of as the uniting or

pulling together of various elements in a pattern. No success can be attained if this relationship or uniting power is absent. Each life is, or should be, linked up with the lives of those about.

Harmony, the most beautiful of design terms, is possibly the most essential also. Harmony is synonymous with agreement and the reverse of the unpleasant word, discord. Harmony is the oil for the thirsty souls in the world, the same as for the disagreeable parts of any design. If this law is practiced, very frequently it will become a strong thread in the life of the designer as well as in the product. Who can say, whether the beautiful design came as a result of the beautiful life, or whether the beautiful life is the result of creating beautiful designs?

No one ever enjoyed a game of any description, if he had no grasp of the rules governing its winning. It's the champion who truly relishes the golf tournament. And the child who has had his attention pulled to practical applications of design laws, will be anxious to play the game of design. He will never forget "rhythm."

The game of living is the art which, after all, concerns everyone most. Let each art lesson, therefore, be practical in its life lesson. Paper and paint patterns are all right but life problems are the real issues; so let's unite our efforts in helping to produce designers of beautiful lives.

□ □ □ □

Poster Work

JOHN T. LEMOS

THERE is no doubt as to the value of a good poster. Advertising experience has proven definitely that a well-planned poster is without a rival in most fields. This is easily understood when we realize that pictures form an international language. They are in reality a perfected type of Esperanto, one that all people understand.

Give a child a book of well-drawn pictures, and he has a medium that he can read at once. In reality, whether we realize it or not, most of us are like these little readers. Americans, as a nation, favor speed and quick impressions. They have no time for lengthy discourses handed to them from the billboard or car advertisement. They want something that they can comprehend at a glance.

This demand for simple messages necessitates strong, simple poster work, and this is where most of the trouble lies. The lack of forceful simplicity is the weak point in the work of many poster artists. Some of our best artists, due probably to the fact that their experience is backed up by too many ramifications, cannot produce posters that are both simple and forceful. Working on the large sheet, or canvas, they add this and that, all well-drawn, but leaving in the completed work a mixed-up assemblage of design and color that is confusing to the eyes. In spite of this tendency, the poster field has improved wonderfully in the last five or ten years, and artists who can

produce effective and artistic posters are becoming more numerous.

Now that the real value of the poster in both art and advertising has become apparent, we find a wave of popularity for poster work sweeping through most of our art departments. Posters of all types and for every occasion are being produced. This is a good tendency which should be encouraged, provided the effort is being made in the right direction. The trouble seems to be that, in many cases, fundamental principles, such as design, value, and advertising appeal, have not been sufficiently considered in working out the problems. When work is done in this manner, we have posters in which much good effort is wasted. It certainly is not a bad idea to study up thoroughly some of the necessary points in good poster work before having the class produce a series of posters.

Simplicity should be the keynote of all posters. This means an easily grasped message, both in wording and in illustration. A good way to make sure of this is to put the written message into as condensed a synopsis as possible and then to translate it into appropriate poster wording. Next, plan an illustration that will be a part of and in harmony with the wording, making sure that both wording and picture tell the same story.

Beginners may find it hard to make their posters big and simple enough. A good way to do this is to sketch in a small size, say three by five inches,



THE TOP PANEL SHOWS A POORLY PLANNED POSTER AND ITS RECONSTRUCTION. THE LOWER PANEL SHOWS HOW POOR LETTERING SPOILS AN OTHERWISE GOOD POSTER

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several tentative sketches of the idea. After this is done, select the best one, and render it in the large size poster, being sure to keep the simple areas of the little sketch and not to add extra details. This method is a big help in making posters broad in effect. Remember what an old master once said: "It takes two men to make a good picture; one to do the work and another to stand over him with a club and tell him when to stop."

Values are the next thing to be considered after the composition has been figured out. Many posters come to grief because the lettering does not stand out from its background, or because parts that should be distinctive run together when viewed from a distance. For this reason, posters made in cut paper are the best kind of training for amateurs, and professionals too, for that matter. Using cut paper enables the artist to try different tones and tonal combinations in planning his values. It also eliminates worrying about the laying on of flat tones and allows the artist to concentrate on simplicity and composition.

If you will look at any good poster, you will find it based on one of two tone schemes. It is either light against dark or dark against light. Any attempts at a subtle, happy medium generally results in regrets. Don't try them. Make up your mind that your message will stand out from its background, so that it will be easy to grasp.

Color comes next in our poster planning. All colors should be thought of from the points of hue, value, and intensity. This may be a little advanced for some beginners, but it can be explained in simple language. If

nothing else is done, this rule at least should be made definite in the artist's mind, "The brighter a color, the smaller the area it should cover; the softer a color, the larger its area." Backgrounds should be in soft, or deep, grayed colors, so as to allow the message to hold first place. Brilliant colors should be kept for the parts in the poster that are to be emphasized, as the object advertised or some part of the lettering.

It is a good plan to remember that complementary colors always enrich and emphasize each other. Red will look more brilliant against a deep green background than against white. Yellow can be made to look richer when placed against deep violet; and blue and orange likewise emphasize one another. When using complementaries, it is always best to use one member of the combination in a grayed tone. For instance, if we wish to use red and green together, we can gray the green by adding a little red to it. This grayed green, used as a background for the red, will appear much better than a pure green.

It is scarcely necessary to mention the fact that colors have certain symbolic distinctions in art work. Yellow, orange, and red are our warm colors; green, blue, and purple are our cold colors. Students should select colors that will fit in with the spirit of their particular poster.

Lettering is our last item, and is the pitfall of most primary and high school students. The placing of the lettering and the type of lettering used are two of the vital points in a good poster. Many of our best advertising companies have men, who are specialists in their line, doing nothing but lettering. This plan insures good lettering on everything

KLMNOPQRST

ABCDEFGHIJKLM

ABCDEFGHIJ

Chicago
SIGNS
anything

abcdefg

abcdefgh

SOME TYPES OF LETTERING NOT
ADAPTED TO POSTER WORK

ABCDEFG

ABCDEFG

ABCDEFG

THREE GOOD EXAMPLES OF POSTER LETTERS

ORNATE AND GROTESQUE LETTERING HAS BEEN THE DOWNFALL OF MANY POSTERS
TYPES LIKE THOSE AT THE TOP OF THIS PAGE WOULD SPOIL ANY POSTER.

The School Arts Magazine Alphabeticon, March 1923

that leaves the shop. Above all else, the lettering in posters must be legible. This means that the poster should be easily read at a fair distance, otherwise, it is worse than none.

Oftentimes, students with a fair degree of talent become enthusiastic over some fantastic form of lettering and introduce it in their next poster. The page illustrations show some of these. There is not the slightest doubt that lettering of this kind, used on a poster, puts it out of the good poster class, once and for all. If you would be a good poster artist, shun eccentric lettering. If you are in doubt as to a good letter for your poster, use Roman.

Peculiar *arrangements* of otherwise good lettering is also weakening. One of the posters in the illustration demonstrates this point. The lettering curls around the design in the circle as if afraid it would get away. It would be good for the poster if the lettering could get away. The further away the design could get from that type of lettering, the better would be its chances of qualifying for the poster class.

Another tendency in beginners' work is to run letters up and down on the sides of posters; that is, to print the letters in a vertical position. This idea

is null and void in poster work. Common sense tells us that busy people do not want to stop and decipher hieroglyphics that are piled up on top of one another. Never let your students try this scheme, if they want to win a poster prize.

As a final test, look at your poster through a reducing glass. If it holds its "pep," even when reduced down to the size of a postage stamp, then it must have some good elements in it. Look at it again. Would you stop to look at it if you saw it for the first time on the billboards? Does it tell you anything, and would it *sell* you anything? It doesn't matter *what* it sells, it may be automobiles, breakfast food, or just good-will, but if it leaves in your mind an interest and a desire to look into the subject mentioned, then your poster has that all-important element known as Advertising Appeal.

Poster Art is in its infancy. It is bound to grow. The impression it will make depends largely upon our art teachers of today. If they teach and demand all the good elements in poster design, in future years we shall have posters that will be an asset to our art development and not the blots on the landscape that some of them are today.

THE WAY TO SUCCEED IS TO PREPARE FOR SUCCESS
AND THIS CENTERING OF YOUR THOUGHT AND ENERGY
IN ONE DIRECTION IS THE MENTAL MACADAM THAT
THE ROAD OF LIFE NEEDS TO MAKE THE GOING EASIER

Problems in Figure Construction

KATHRYN D. LEE

A SHORT while ago a lesson from Mr. Bement's "Figure Construction" appeared in THE SCHOOL ARTS MAGAZINE. I wondered if this might not be practical for high school students as well as those who were more advanced, so I tried it out.

First we began to learn the curves as directed by Mr. Bement. I drew the figure on the board and the students copied from my drawing until they had the curves well in mind. We used the measurements in "Figure Construction" and gave five minutes for each drawing.

To obviate any criticism which might arise from teaching the nude in high school we drew a few horizontal lines together with a neckline and an armhole and called it a bathing suit. The outline of the figure itself was left undisturbed, except that the curves in the upper part of the body were simplified to a certain extent.

At the end of each lesson we pinned our drawings up and had class criticism. We felt that the most common mistake was that the body was too long from neck to waist so we drew the line indicating the lower part of the jersey midway between the neck and ankle. This line also marked the end of the short convex curve in the back of the figure. After this there was marked improvement in the proportions of the body.

I think the time element fosters a working together spirit and at the same time encourages concentration. Very

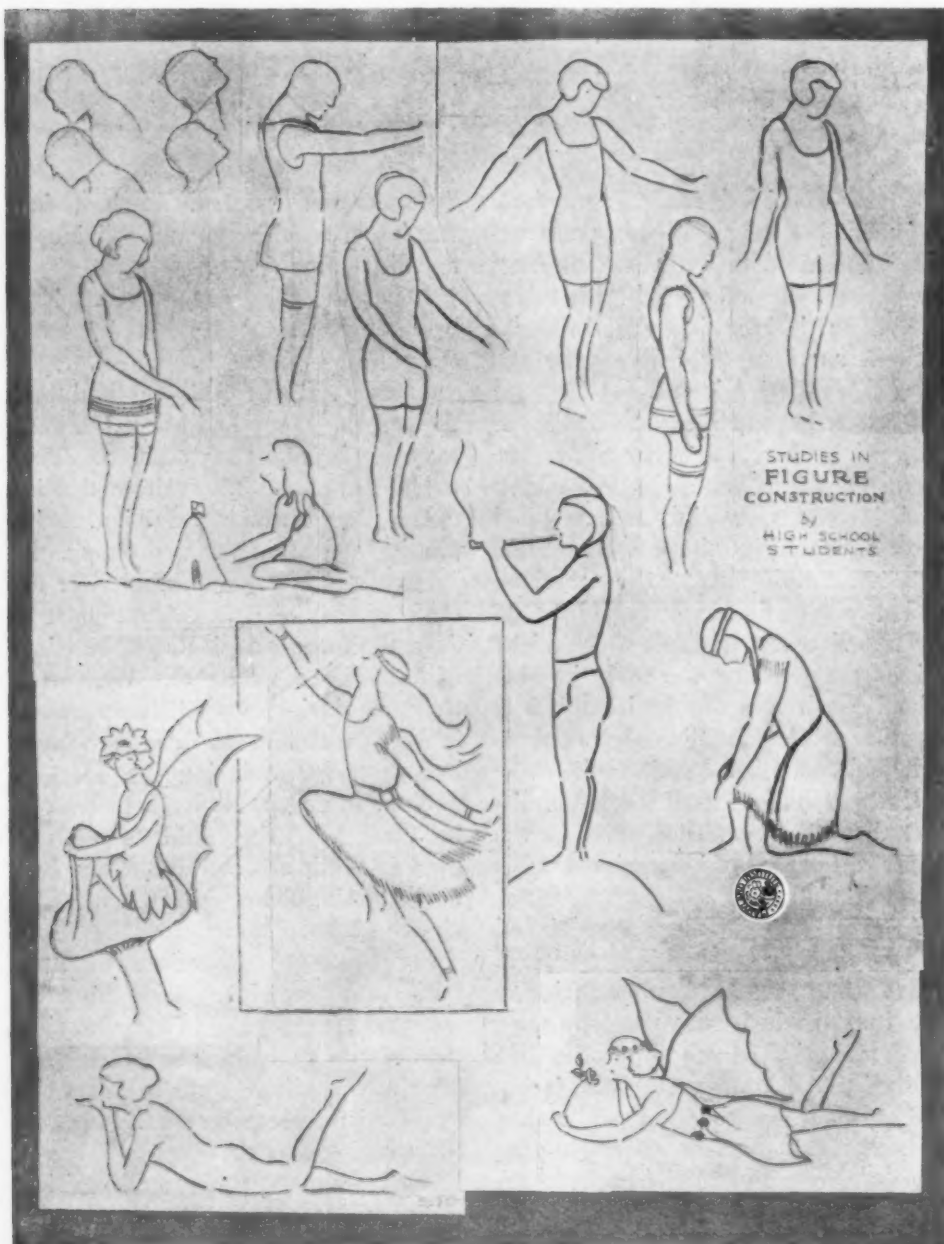
little time was wasted. Each student was intent on his work and oblivious to any distraction.

About the third lesson the students became very much interested because they began to see their progress. Very soon they became really excited over their work. They had learned to draw the figure in almost any position. Then I let them go. They drew dancing figures, figures running, walking, taking physical culture, sitting, standing.

Here was a fine opportunity for the study of line. There was an effort to draw all the draperies in lines harmonious with the pose of the figure. We learned that the principle of repetition expressed in the paralleling of lines was most important in producing the effect of motion. The youths on horseback of the Parthenon Frieze, Millet's "Sower," Paul Manship's sculptures, Troy Kinney's dancing figures and Degas' ballet girls were good illustrations.

For the sake of variety we drew fairies and mermaids. Aside from the fact that they appealed to the imagination of the students, the fairies could take any position and the mermaids could swish their tails around in beautiful sweeping curves.

After drawing figures in all positions we began to place them in triangles, rectangles or circles so that they would fill the space in an interesting way. There were no limitations such as are imposed by drawing from a posed model. The student was able to begin with his



A PAGE OF ACTION DRAWINGS. MADE BY HIGH SCHOOL STUDENTS UNDER THE DIRECTION OF KATHRYN D. LEE, ART TEACHER, DULUTH, MINN. THESE ARE BASED UPON BEMENT'S NEW METHOD OF FIGURE CONSTRUCTION

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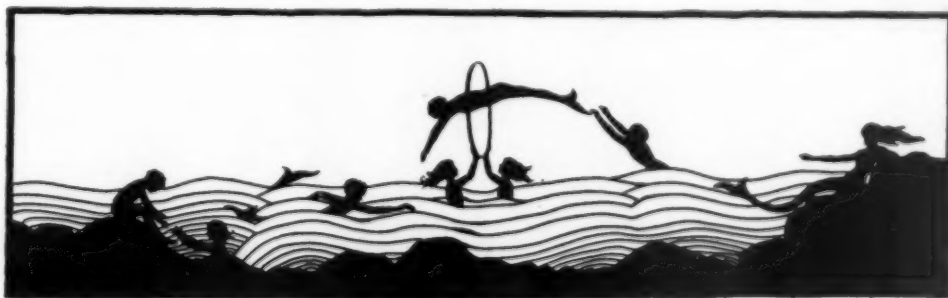


rectangle and fill it as his imagination might dictate. Naturally there was much more freedom and spontaneity in the composition.

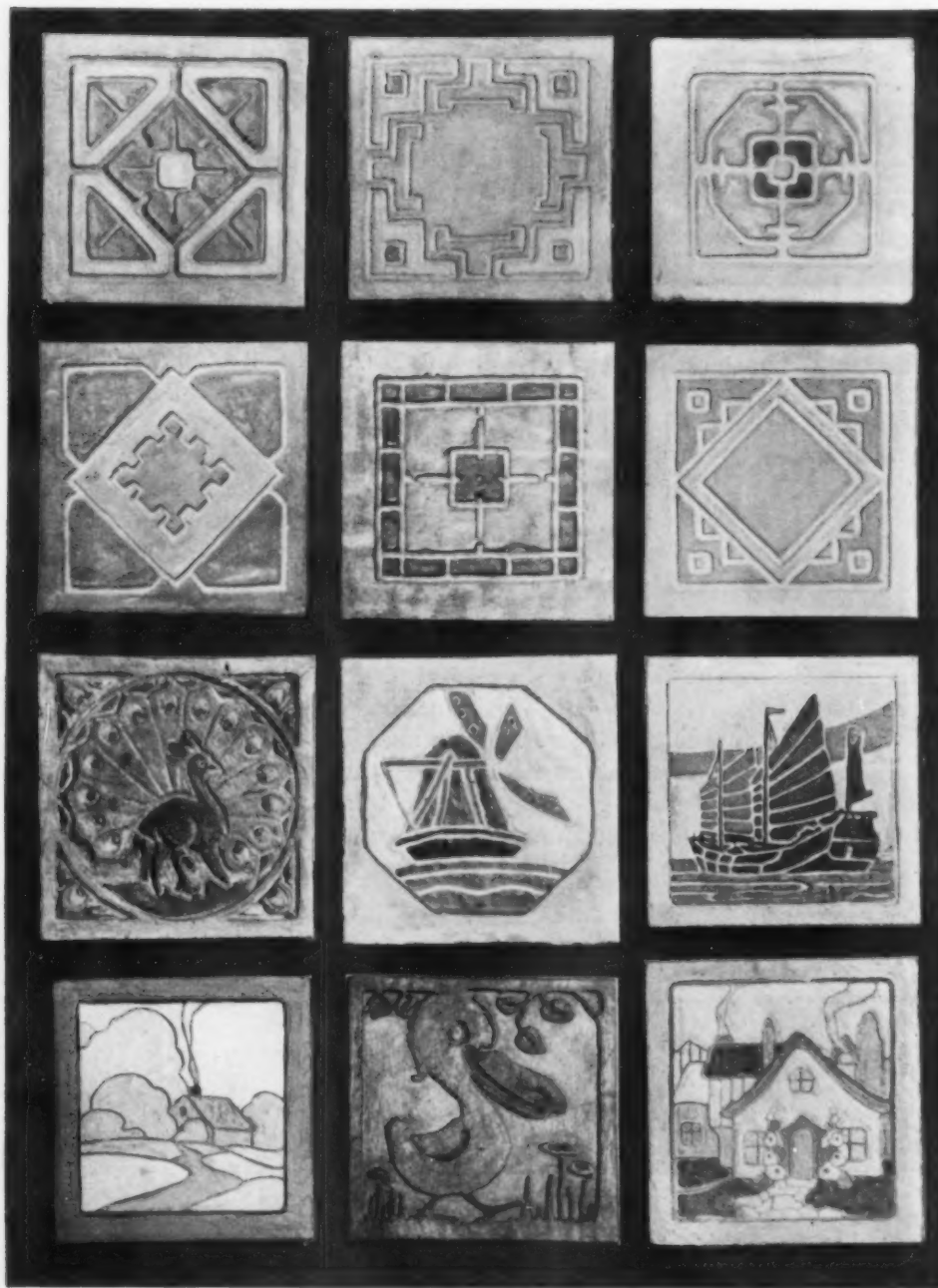
I pinned up a number of Diefenbach's silhouettes. The students immediately felt the play spirit expressed in these and decided they would like to make some of their own. The choice of subject was left to the individual. Among the themes chosen were wedding processions, fairy stories, Rip Van Winkle and his dog going up the mountain, dancing figures, illustrations from Mother Goose rhymes and circus performers. While the proportions might not have been accurate in each case

they were all full of life and action. The figures were drawn first and the clothes put on afterwards.

Anxious to know whether or not we were working in the right way I sent some of our drawings to Mr. Bement. He very kindly went over them and marked the ones he considered best. He thought the action of the figure most important and since that is what we had tried to express he felt that we were grasping some of the essential points outlined in his book. After having tried teaching the figure in different ways I tried this method and I think that Mr. Bement has indeed struck the keynote in figure construction.



SILHOUETTES MADE BY STUDENTS, AFTER USING BEMENT'S METHOD OF FIGURE CONSTRUCTION, HAVE MORE SPIRIT AND FREEDOM THAN THE USUAL DRAWING



TILES PRODUCED BY STUDENTS OF THE APPLIED ARTS SUMMER SCHOOL, CHICAGO. THESE TILES WERE MADE FROM CEMENT AND "PETROMA" COLORS. THEY REQUIRE NO FIRING AND MAY BE DONE IN A VARIETY OF FINISHES AND GLAZES

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BOX AND TRAY DESIGNS DONE IN THE NEW CRAFTS MATERIAL, "RELIEFO." RELIEFO MAY BE APPLIED TO WOOD, GLASS OR METAL. THE OBJECTS ON THIS PAGE WERE MADE AT THE APPLIED ARTS SUMMER SCHOOL, CHICAGO

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Variety in Sealing Wax Work

JANE LITTELL

TEACHERS in manual training and vacation, as well as in many special schools, have found for their pupils pleasing occupation for the mind, and splendid training for the hands and eyes, a chance to study color harmony and often a profitable pastime, by introducing them to the various phases of sealing wax work.

Sealing wax appeals to the amateur artist as a medium with which to work because it is so easy to handle. The mixing of colors and fussing with driers are unnecessary.

There are two methods of working with sealing wax. One is by the use of heat, and the other by the use of denatured alcohol. Each is a satisfactory method. Often the two may be combined to the infinite satisfaction of the worker.

PAINTING WITH SEALING WAX

In using the alcohol, the process is exactly the same as painting. The work is simplified if the alcohol is placed in a heavy ink well, to obviate the chances of tipping it over, and the sticks of sealing wax heated slightly and placed on a piece of glass, to keep them from getting scattered. A small camel's hair brush is first dipped in the alcohol and then rubbed over the stick of sealing wax. The alcohol softens the wax to the consistency of enamel, and it can be applied with the brush to any surface, whether it be metal, wood, paper, leather, or silk.

This method has the advantage over

water color and oil work, in that the sealing wax dries immediately, and a second coat, if it is necessary, can be applied as soon as the first coat is finished. The finish is like that of enamel, and no shellac is necessary.

Articles decorated with sealing wax should be cleansed with luke warm or cold water. Heat will melt the wax, and thus ruin the finish.

A store displaying this work has for sale a candle and candlestick, and the same design done in sealing wax in both cases, has been applied to each article. There were ordinary flower pots made into things of beauty, a yellow mixing bowl from the kitchen, adorned with blue outside and gold inside, and ready to do duty on a dining room table, mirror frames, vases, ear rings, place cards, boxes of tin, cardboard and wood, and even cold cream jars beautified and ready to do duty anywhere.

Usually only one coat of sealing wax is needed. If the surface to be covered is of wood, two or even three coats may be necessary, for the wood is porous and a small amount of the alcohol and the sealing wax will sink into the wooden surface.

Especially for stenciling is the sealing wax valuable. Many would avail themselves of the use of stencils, were it not for the mixing of the oil paints. For curtains, if they be washed in luke-warm water and stretched instead of ironing, sealing wax painting can be combined most satisfactorily with stencils. For



PHOTOGRAPHS SHOWING HOW THE CRAFTSMAN USES THE SEALING WAX
IN PRODUCING ART OBJECTS. NOTE THE ENTHUSIASM OF THE ARTIST

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stenciling patterns on flowers, furniture and the like, the decorations will stand out like thick enamel, if put on with sealing wax.

MELTING THE SEALING WAX

The second method of working with sealing wax requires a small alcohol lamp (which costs fifty cents), a sealing wax moulder and a sealing wax spatula. These articles are for sale at the same stores where the sealing wax is found. The wax itself is made in twenty colors, and it is possible to achieve wonderful rainbow effects by blending them.

Any glass, china, or metal surface may be covered with the melted sealing wax. Flowers made of the melted wax may be applied to any surface.

The vase in illustrations Numbers 1, 2, and 3, was being covered with a combination of orange and gold sealing wax, which gave the effect of a luster finish.

Before beginning to cover an article with sealing wax, hold it over the flame until it is warm. Then heat a stick of sealing wax, of the color you have chosen to cover the article, by holding it over the flame until it begins to melt. Start at the bottom of the article, as the girl in the illustration starts at the bottom of her vase, and drop the wax on roughly. Be careful not to put too much wax on at one time.

When the bottom is covered roughly with the sealing wax, hold the waxed part of the vase over the flame and let it melt and run down into a smooth surface. Add more wax and continue smoothing it down until the vase is covered. One should be careful to smooth each rough part thoroughly before adding more wax.

A single color may be used, or several colors may be blended, in which case the heat traces whimsical patterns of its own in the wax.

The most important part of the whole process is to keep the vase turning always in the same direction. This keeps the wax from forming ridges at the edge of the heated area that would need to be smoothed out, and these ridges will form if the vase is turned first in one direction and then in another.

Do not feel that an article is ruined if the colors do not combine to please you. It is possible to entirely remove the wax coating on an article by holding it to the flame and wiping the wax off with a cloth as the heat melts it.

Salt and pepper shakers can be bought in any size and shape in the undecorated white china that is sold to china painters and if covered with gold sealing wax and ornamented with roses and leaves of sealing wax, makes a gift that will be acceptable anywhere. Any of this work will find a ready sale.

In covering salt and pepper shakers, plunge a wooden toothpick into the holes before the sealing wax is hard.

MAKING THE SEALING WAX FLOWERS

These flowers of sealing wax are made in two ways. We will take up first the flowers which might be used for decorating the gold-colored salt shaker. Such flowers as these may be used in decorating vases, place cards and gift boxes. They are very attractive when used as a decoration on wax candles.

To make the flowers, heat a stick of wax and drop a few dots in the place desired. Let the dot of wax cool. Use a spatula or wax moulder to form the design. These instruments are made

especially for this work, but a steel nut pick is a good substitute. Heat the instrument, and when the drops of wax are cool, cut them into shape.

For the rose, insert the edge of the hot instrument into the wax, then press the tool back with the flat part down against the wax, to form petals. For the petals make the cuts about a third of the way around the dot of wax, working from the edge. Begin each new cut just inside the one finished, so that each petal seems to overlap the next. Four or five cuts, with a deep round cut for the center, finish the rose. The leaves are elongated dots, of green or bronze sealing wax, veined with the instrument.

The sealing wax forget-me-not is made of five tiny drops of pale blue wax, with a tiny yellow dot for the center. These should be placed as close together as possible without touching. Before the wax cools, take a cold instrument, lay the flat side on the wax, and elongate each petal slightly. When the worker becomes somewhat proficient, the forget-me-nots will be so perfect that the petals will need no touch of the instrument.

The violet is made by using a cold instrument on a small drop of violet wax. Beginning at the center of the drop of wax, spread the wax in five directions, allowing two of the petals to be a little longer than the rest. Then heat the instrument, touch it to a stick of yellow wax, and add a tiny touch of yellow wax to the center of the violet. Foilage for violets and forget-me-nots is made the same as for roses.

Keeping tools hot makes the work clean and smooth. If the work is slightly rough, or if there are threads of wax, pass the work over the flame very

quickly, which will smooth over the imperfections.

In forming designs on candles, let the drops of wax cool and harden completely before attempting to mould them with the tool. Then use a hot tool.

In forming long, straight lines on a candle, do not use a tool, but drop the line on from the stick of sealing wax. The sealing wax decoration will not affect the burning of the candle, as the heat from the candle flame will melt the decorations as it melts the candle.

BOUQUETS OF SEALING WAX

This is one of the newest ways of utilizing sealing wax, and bouquets of sealing wax flowers are used for hat trimming, to tuck in the belt of summer dresses, for favors, as well as for ornament to be fastened to the sides of waste baskets, trays and picture frames which have been woven of paper rope. They are most effective.

To make these sealing wax flowers, one begins with the stem. A piece of stem wire, cut the desired length (usually about three inches) is coated at one end with yellow sealing wax, and laid aside.

To form the first petal, hold the stick of sealing wax over the flame until it is quite soft. Then using either the fingers or the blade of a knife, take off a piece of the soft wax about the size of the petal desired. A trial will show how much is needed. Squeeze the soft wax between the thumb and first finger, smoothing the wax around the thumb with the finger until it is quite thin. Then curve back the edge away from the thumb. Next, while the wax is still soft, remove the petal from the thumb, and wind it around the yellow wax on

the end of the stem wire. When the petal is in place hold the base of it over the flame for a moment and press it firmly against the wire, shaping it at the same time.

The first petal should be made a little smaller than the others,—four being the usual number used for these flowers. In arranging the outer petals, let each one slightly overlap the last one.

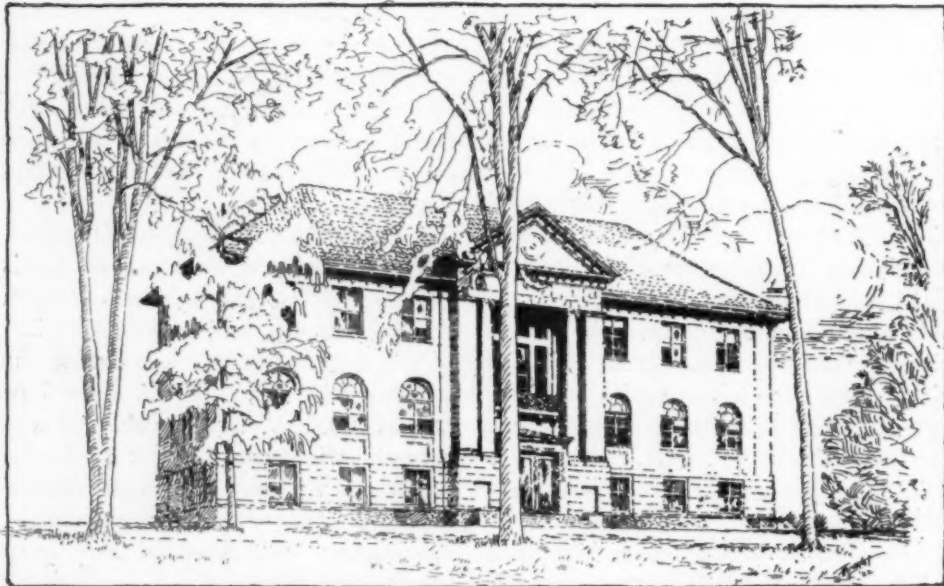
Four or five such flowers make a bouquet. Use rose leaves, procured from the millinery counter, for foliage. These may be touched up a bit with sealing wax, if needed. Foliage from the ten-cent stores may be painted with the sealing wax and alcohol process and made into the nicest kind of greenery for the sealing wax bouquet.

When the flowers and leaves are arranged, wind all the stems together with a piece of stem wire, and then

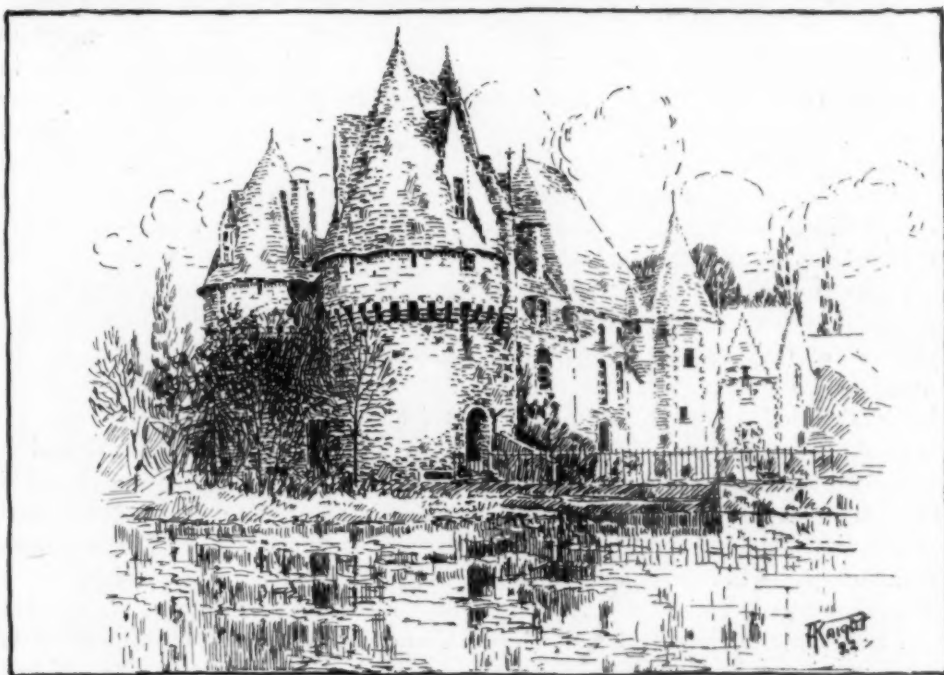
cover the stems with green or bronze sealing wax.

If the bouquet is to be used for a hat, or for dress trimming, a ruffle of valencinnes lace adds a bit of quaintness. Ruffle the lace on a piece of the stem wire, and arrange around the bouquet. Then heat a stick of sealing wax to match the foliage, touch the heated wax to the lace and press tight to the under side of the leaves. If the ruffle-wire ends have been twisted together and cut off, they may be coated with sealing wax, and hidden by pressing them against the foliage.

Sealing wax buttons, beads and other jewelry each offers a new field to the worker who choses this medium of expression, and many lessons can be brought home to pupils through the versatility of this material.



MORRILL HALL, UNIVERSITY OF VERMONT, SKETCHED BY HAROLD S. KNIGHT. THIS GIVES A VERY GOOD IDEA IN TECHNIQUE FOR HIGH SCHOOL STUDENTS OF PEN AND INK



TRANSPPOSITION FROM A PHOTOGRAPH TO A PEN AND INK DRAWING
THIS IS A SPLENDID PROBLEM FOR HIGH SCHOOL STUDENTS

Making Records of Flowers

JULIA W. WOLFE

A WAY of preserving flowers, not new but one which has some artistic value, is found in the common blue, or impression print, made directly from the fresh plant upon the blue paper so much used by amateur photographers. When properly handled, this paper may be made to produce great diversity of tone. Prepared paper may be bought in large rolls from photographic dealers, but it is so easily made at home that there is slight trouble in preparing a few sheets at a time.

Dainty wild flowers, as fragile as the anemone, may be so closely pictured that a perfect form of the living plant is shown in pure white upon a blue background, while the more translucent veining of leaf and petal pencils the impression with faint blue lines. Duller prints, more pleasing in tone, are made by longer printing. This method is adapted neither to the printing of large compositions, nor such heavy flowers as those of the clover and dandelion.

Frames and paper for printing may be prepared at small cost, while the pleasure of making the prints will be found very different from the arduous labor required in pressing and mounting herbarium specimens. For paper, a heavy white wrapping paper is desirable, or a cartridge paper of dull shade. The chemicals used in preparing it are 60 grains citrate of iron and ammonia, and 40 grains of red prussiate of potash.

These substances must be dissolved separately, each in one-half an ounce of water, and, immediately before using,

the two solutions are poured together. In a dimly lighted room, the paper, which is cut into strips of suitable width, is laid upon a table and quickly washed over with this mixture of the two solutions. A brush of camel's hair, or of soft bristles, is used in spreading the mixture, and care must be taken to cover smoothly the entire surface of the paper. The strips are taken up while wet and are hung in a dark place to dry. The prepared surface of the paper is of a dull yellowish-green color and when dry must be stored in the dark until used.

The printing-frame is a simple construction, which should be made sufficiently large to use in printing an entire plant. A frame ten by fifteen inches in size is conveniently handled. Smaller prints, of course, may be made with a frame of this size, if desired. It is well to prepare several frames, so that a number of prints may be made at the same time. For the foundation, procure a thin wooden board, or a heavy cardboard, such as book-binders use, called tar-board. This should be covered on the upper surface with three thicknesses of flannel.

When the plant is gathered and is ready for printing, a sheet of prepared paper is laid, face up, on the frame, and upon this paper the plant is arranged, letting the lines of stem and leaf lie in as natural a manner as possible so that there will be no hint of stiffness or of artificial arrangement in the finished print. Directly upon the plant place



SHOWING A PAGE OF DECORATIVE FLOWER PANELS MADE BY THE BLUEPRINT METHOD. A CARTRIDGE PAPER PURCHASED AT ANY PAPER OR PRINT SHOP MAY BE COATED WITH THE FORMULAE GIVEN, AND USED TO PRODUCE UNUSUALLY ARTISTIC PRINTS

The School Arts Magazine Alphabeticon, March 1923

a sheet of common window-glass, the size of the frame, and clamp it tightly to the foundation-board by means of spring-acting clothes pins. The whole is now ready for printing, and should be placed in direct sunlight.

Ten minutes' exposure is usually sufficient to produce a clear white print, though time required for printing varies with the texture of the plant and the care with which the paper has been handled, a thick, leathery leaf requiring long printing if a delineation of the veining as well as of the form is desired.

The print, after being removed from the frame, is treated as are ordinary blue-print photographs, and is washed for twenty minutes or half an hour in several changes of water. After the first five minutes of washing, running water may be used if preferred. The print must be kept face down, and must be thoroughly submerged when first placed in the water, so that no air bubbles are formed. When the washing is completed, the print should be placed face up in the sunlight to dry.

An Adventure in Art History

JEAN THOBURN

"AND what was the Parthenon?" a certain high school teacher asked during an oral quiz. The expression on the face of the boy on her right seeming to register intelligence, she called on him expectantly.

"Well, John?"

"Indeed, Miss—, It was a disease that spread all over Greece at one time."

All who read this can doubtless duplicate such incidents out of their own experience. To be sure, the answers one gets in the classroom are not all so entertaining as the above reply, and yet one has only to follow the well-known route of the questionnaire to discover how symbolical this episode is of the average high school student's ideas of the outstanding facts of art history. Nor is this ignorance a hall-mark of the freshman class by any means. May I add, by way of testimony, a few samples selected at random from past experiments in my own art classes, the per-

sonnel of which is drawn from all four classes of the high school, and which is therefore fairly representative?

"The nave," writes a senior, "is a niche in a church wall."

"The three ages of prehistoric man are stone, glass, and electricity."

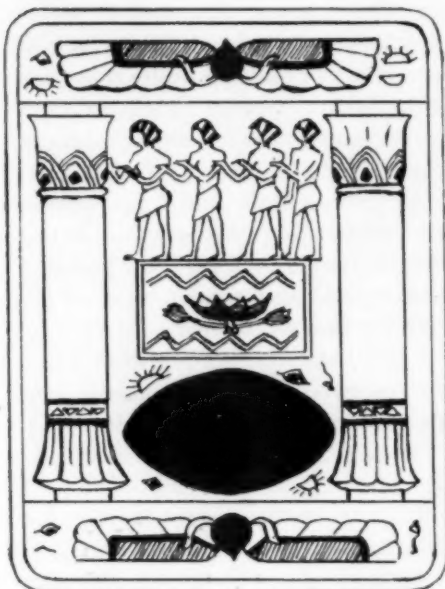
"The mural decorations in Carnegie Art Gallery were painted by Alexander Hamilton while a Pittsburgh school-boy."

"Gothic style is that form of Greek architecture made up of arches; the Jewish synagogue is a simple type."

"The Cistern (Sistine) Madonna is located in Philadelphia."

"The Propylaea and the Erechtheum were used as Christian moslems."

"The Colosseum formed the basis for the first Christian churches." (Judging from some modern samples, that is not a bad deduction!) A senior who was not sure of the last point thought that early church architecture was modelled after the "Justice of the Peace."



Egyptian Play-card Design
Mary B. Shaw - Art History

The arrangement of motifs on the card is intended to symbolize Egyptian Life. The Lotus and Water symbols represent the Nile. These hold a central position on the card equaling the importance of that river in Egyptian Life. The conventional figurines, feet resting on the Nile, are all looking forward, iron bound by conventions, typifying the attitude toward Life. On the other side of the river Nile is a black mass symbolizing Egyptian religion, dark, and mysterious, absorbing that.



DRAWINGS FROM THE STUDENTS' NOTE BOOKS AFTER TAKING UP THE STUDY OF ART HISTORY,
DESIGNS, CRAFT OBJECTS AND OTHER ART PHASES ALL AWAKEN MORE INTEREST AFTER USING THE
METHOD DESCRIBED BY MISS THOBURN

The School Arts Magazine Alphabeticon, March 1923

"The Renaissance," with its myriad avenues of study, its great minds, its triumphant progress in the development of painting alone, was a sealed book to the majority of the pupils; while the word "Greek" to many meant little more than having something to do with a country somewhere across the ocean, best known in ancient times—or the name of a language that is hard to learn and that furnishes the letters for fraternities. Practically the only boys and girls showing any accuracy at all in their replies were those who had had history in their high school course, who were natural readers, and who, consequently, had absorbed a good deal of general information, or who were blessed with a "background" at home. The rest knew little of such things on the cultural side and cared less, being apparently apathetic on the question.

After several such inquiries, we undertook an experiment which, by virtue of the conditions, was somewhat of an adventure indeed. It was a course in art history, with no equipment in the way of reference material, books or slides, nothing but unbounded belief that such a course was needed and a determination to carry it through. Having no texts, we made our own, taking notes on the day's lecture or on the student report and later revising them and copying them as the particular country under discussion was finished. Illustrations of University prints and frequently sketches, made on tours of inspection to the art museum, were pasted in at appropriate places. To vary the monotony of the lecture method, there were visits from outsiders—"Globe-trotters," as a rule, who brought their curios and treasures picked up in travel, and who

made the country they talked about real for these boys and girls who had never seen it or had any desire to see the world. Almost every week a new surprise was in store for us in the things brought in by members of the class. One of these, a real "find," is shown in the accompanying photograph. It is a rare collection of tools and pins from the bronze age. I wish space permitted my telling the fascinating story of how they came into the owner's possession. They were passed around the class and sketches were made of them. Indeed, a perfect epidemic of drawing broke out! Fine photographs of all the best examples of architecture and painting were procured from the library, and drawings of the various details were recorded in the notebooks. These were some of the ways by which we overcame our handicap.

The aim of such a plan necessarily was to stimulate interest in further reading, and to create the desire for travel, rather than to give anything like a thorough knowledge of the subject, and consequently, we touched but lightly on each phase as we went along. Briefly we followed, for each country, an outline something like this:

- I Land and people; location, traits, chief historical facts affecting their art.
- II Art development
 - (a) Architecture
 - (b) Sculpture
 - (c) Painting
- III Contribution to the art of the world.
- IV Correlative work: student reports on research work or lessons in appreciation.

Some of the topics for special reports were: Lacquer, Oriental Rugs, Japanese Flower Arrangement, The Tenets of Oriental Religions, Missals, and The Art of Illuminating. Gothic Art was

studied first hand in a beautiful neighboring church.

Another interesting feature was working out designs based on the historical motifs of the country being studied, such as the back of a playing-card based on Egyptian symbols. One ingenious youngster chose for this problem an old Egyptian Pharaoh and one of his queens playing at a game of drafts. Each outdid the other in assembling the most interesting notebook, and the effort of carrying the work along would have been worth while for the enthusiasm expressed, if for no other reason.

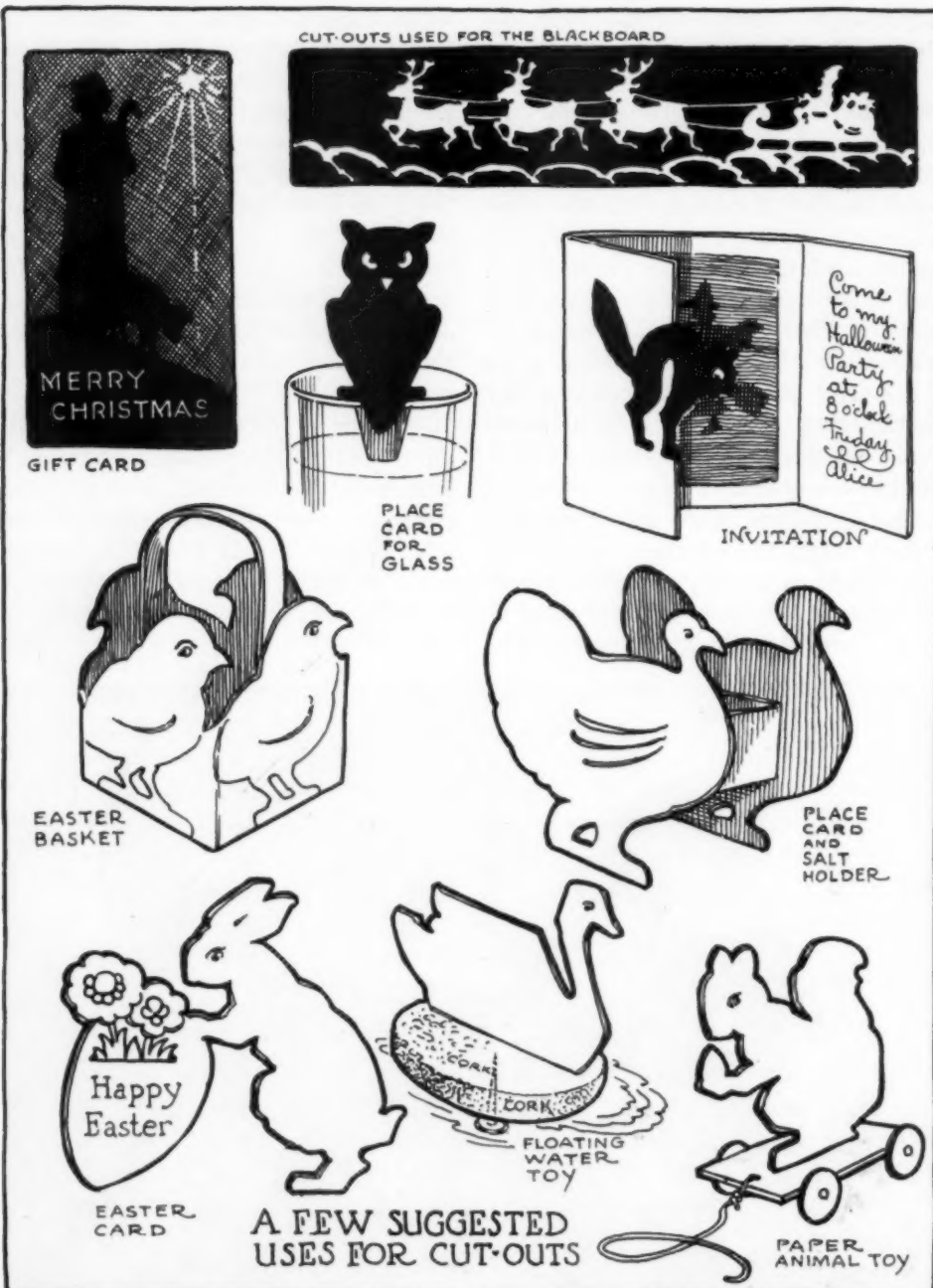
But there was much gained besides. "It led me to wonder," wrote one member of the class afterward, "to have an eagerness to study and a craving to know how other things like poetry and

music began and grew. We had no text books to compel us to stick to a hard and fast course. This created a different spirit among the students. Our work was a pleasure rather than a duty. You entered the art history class feeling that you were learning something that the great minds of the world were interested in, something that made life beautiful, something that would always keep our hearts light, if we called on these spirits when duties and worries oppressed us."

And if it be the function of art to lift life above the commonplace, as more and more I believe it ought to be in these strenuous days of concentration on other things, would it not be worth while to include a course of art history in the curriculum of every secondary school?

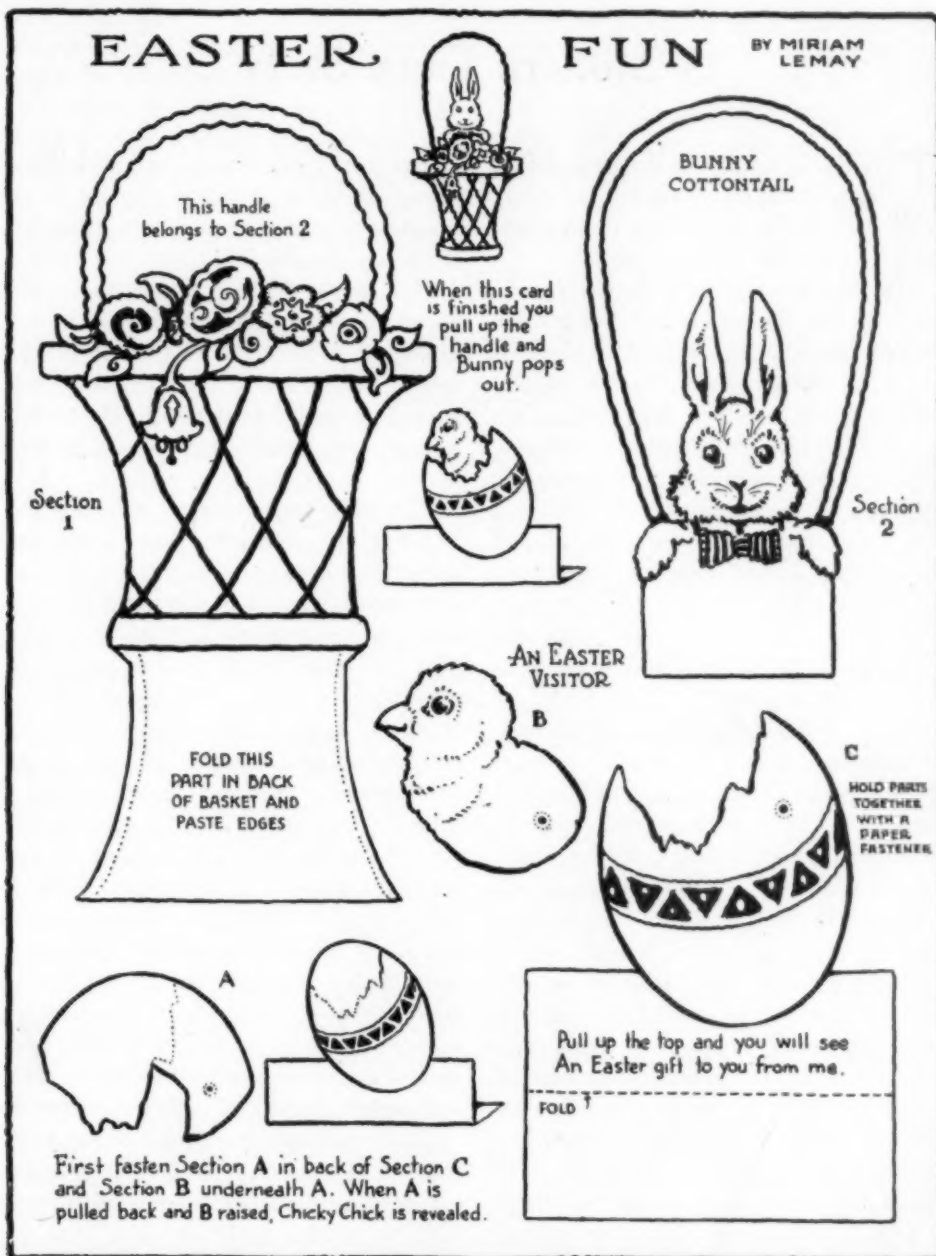


TOYS THAT "WORK," DESIGNED BY STUDENTS OF APPLIED ARTS SUMMER SCHOOL, CHICAGO



A PAGE SHOWING HOW SIMPLE CUT-OUTS MAY BE USED TO MAKE A VARIETY OF THINGS. IN THE GOOD IDEA SECTION WILL BE FOUND A PAGE OF EASTER CUT-OUTS THAT MAY BE USED IN THIS WAY

The School Arts Magazine Alphabeticon, March 1923



HERE ARE SOME EASTER NOVELTIES THAT ALL LITTLE ARTISTS WILL ENJOY MAKING. BOTH THE CHICK AND BUNNY "MOVE" AND WILL MAKE UNIQUE EASTER CARDS

The School Arts Magazine Alphabeticon, March 1923

A Modern Fairy Story

THERE is a fairy in the city of Salt Lake¹ who offers to pay, to every pupil *who makes good*, two dollars and sixty cents a day to go to school.

She has already established in the city, at the cost of some three million dollars, an institution in which she is going to spend more than a million dollars a year—about fifty dollars for every boy and girl attending school. Through this institution, and backed up by this annual expenditure of a million a year, she makes the aforementioned remarkable offer. Let me repeat it. There is a fairy in the city of Salt Lake who offers to pay, to every pupil *who makes good*, two dollars and sixty cents a day to go to school.

The fairy is an exceedingly kind fairy, but she feels just a little hurt because she has a slight notion that neither the pupils nor their parents ever stop to think what she is trying to do for them. Yes, even fairies like to be appreciated.

This is not one of your "once upon a time" fairies, but a "really and truly," up-to-date fairy. She started out by making a survey of conditions, yes, an efficiency survey. And she finds that in hard times the uneducated man is usually the first to lose his job. She also finds that even in prosperous times the uneducated man does well if he earns one dollar and a half a day for three hundred days a year, and keeps this up for thirty-two years. She has come to the conclusion therefore, that the uneducated man, working from the time he

is eighteen years of age until he is fifty, at one dollar and half a day for three hundred days a year, can earn during his most useful period \$14,400.

Her survey further shows that when those *who really have made good* in the grades and high school go out in the trades, business or professions, their earning capacity averages at least \$825 a year, or \$26,400 for the thirty-two years.

The difference between \$26,400 and \$14,400, or \$12,000, represents the difference between educated and uneducated labor. The fairy realizes that *men who have gone through school* usually pick up considerable useful education after leaving school. She grants, therefore, that half of this increase is due to education, professional, industrial, or commercial, received after leaving school. The other \$6,000 must represent the value of the boy's twelve years spent in school. This means \$500 a school year of 190 days. Thus, you see the fairy offers two dollars and sixty cents a day to every pupil who makes good for every day the pupil attends school. She gives this for first and second grade work as well as for seventh and eighth grade and high school work.

To the parents, she wishes to say that this investment of \$4,500,000 in a plant and running expenses, an expenditure of \$200 for each pupil, brings an annual return of \$500 a pupil. Parents who know of a better investment may not, perhaps, make a *financial* mistake, when

¹So is there in every city.

they take their children out of school after they are through with the sixth grade.

To the pupils she wishes to say that it is up to them to go and collect this salary. Then she will find for every fair lady a dashing young prince and for every young knight, a beautiful prin-

cess; so they may go their ways and live happily ever after.

Your humble servant,
Herald to the Fairy,

MILTON CLAUSER

(With due apologies to Dr. Nathan C. Schaeffer whose use of similar data gave me the idea.)

The Kiddies and the City Library

FELIX P. KOCH

"THERE'S Howard Fabing, buried deep in a book again!"

"What ever is to become of him! When he's not reading a book from the city public library in the park here, he is reading some other volume at home. When he's not reading at home, and it's not time for chores or school, he is down at the nearest branch of that same public library, browsing away over books! Reading, reading, reading! But what good is there to come of it?"

The big Chicago Public Library has heard innumerable complaints of exactly that sort. And recently it set out to find a reply. It had the attendants at the children's rooms of the main library, and of all the branches, interrogate all little comers as to the actual *practical* use they made of the knowledge gained through books.

They discovered, very quickly, that no end of children were making things, some of them useful in themselves, others serving as wonderful means of cultivating skill, patience, ingenuity; all as a result of the suggestions, or the directions, found in books.

The children volunteered the loan of

some of these things for a permanent loan exhibit, to be used by the Library as it desired. The accompanying picture gives a notion, although very faint, of the endless array of objects donated.

Selecting one at random, from the display, we find an excellent miniature of a tall, upright piano, which was made by a boy of nine, after a careful reading of a child's book on making paper-box furniture.¹

A most attractive little dining-room set, all in white, with a blue edging, followed in the wake of another child's reading *THE SCHOOL ARTS MAGAZINE*. A perfectly planned and executed kitchen cabinet, white enamelled, and with shelves covered with white paper and containing spools labelled salt, cinnamon, etc., respectively, proved the product of still another book.

At another section of the exhibit, every one was instantly arrested by a bureau made of kindergarten paper, the mirror of which was done in tin-foil. A clock, made of the pictures in some watch advertisement, was placed on its topmost shelf.

Particularly noticeable also in the

¹When *Mother Lets Us Make Paper-box Furniture*, by G. Ellingwood Rich.

collection, was the model of a brown-bodied fishing schooner with white sails. A lad of twelve had fashioned it, of what materials he could find at hand, after reading a book about things worth doing.²

Another twelve-year old lad made a model of the great Wrigley Skyscraper in Chicago, after finishing the reading of a city guide.

A Maypole, with dolls in yellow and in lavender, dancing about it, was the aftermath of reading a book of things for girls to do.³

A Motorboat, of wood and tin, was the result of reading book for young mechanics.⁴

Children may take books home from not less than thirty-five branches of this Public Library. Of these branches, five only are in library buildings; the rest are in the parks or in convenient neighborhood stores. Children read the books, reread them, and ask for extensions of the time they may hold them out.

They usually set to work, of their own initiative, to follow the suggestions or directions in the books. Very often they develop plans born of the merest hints.

Is this not an answer to the perpetual question: "Does it really pay a city to provide its little folk with books?"

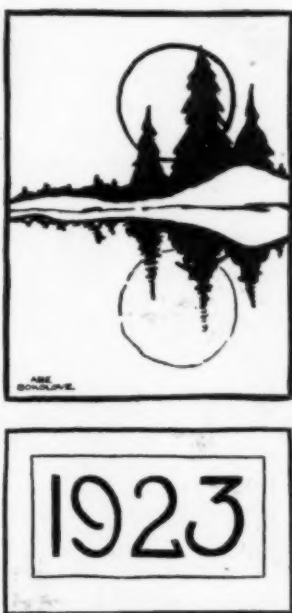
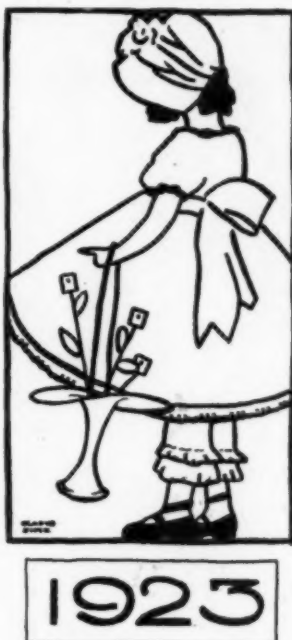
²*Things Worth Doing.*

³*Jolly Funecraft for Girls.*

⁴*The Boy Mechanic.*

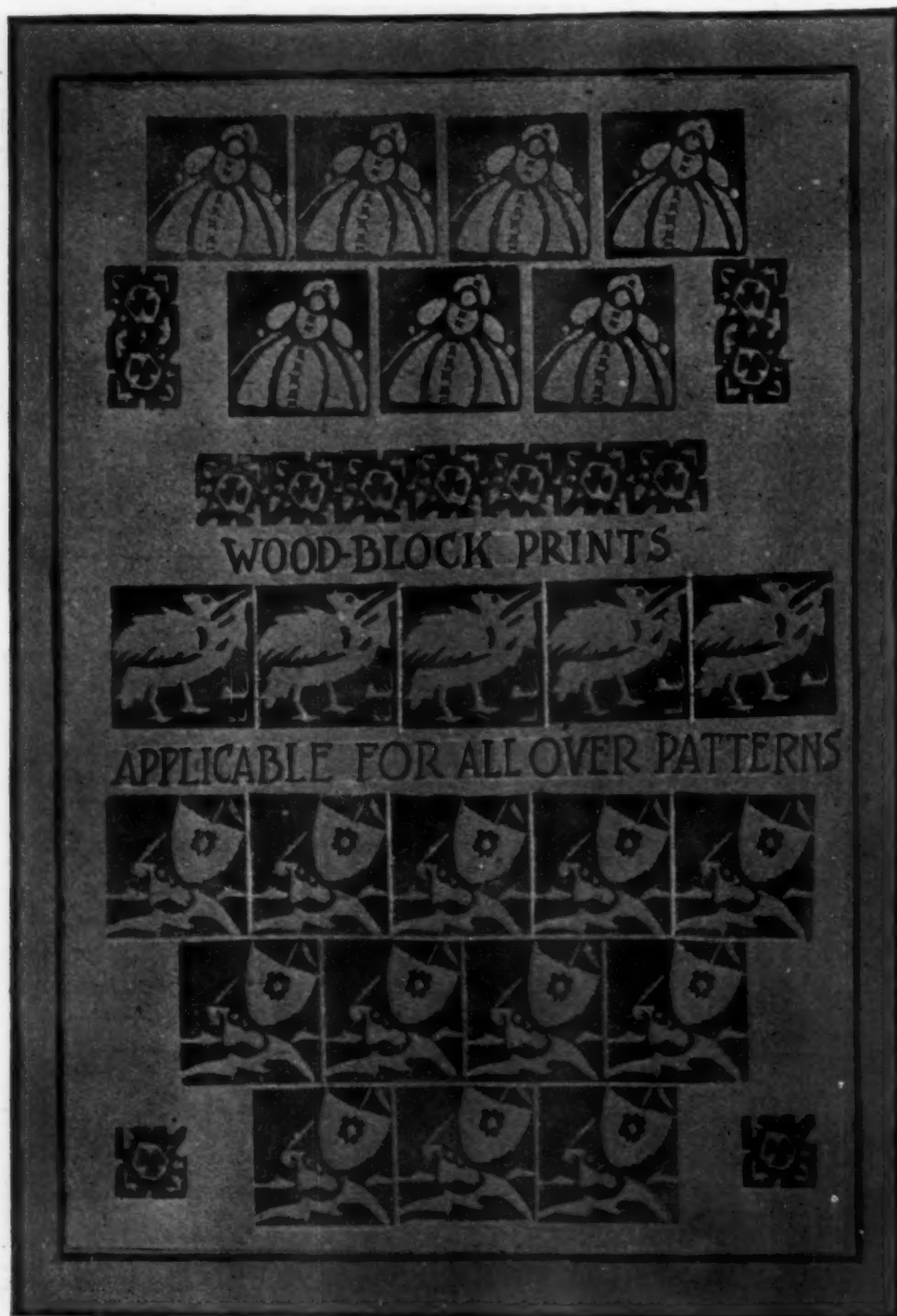


A PICTURE OF THE EXHIBITION AT THE LIBRARY. DISPLAYS OF SCHOOL WORK WOULD MAKE AN ADDED ATTRACTION TO THE USUAL LIBRARY EXHIBITION



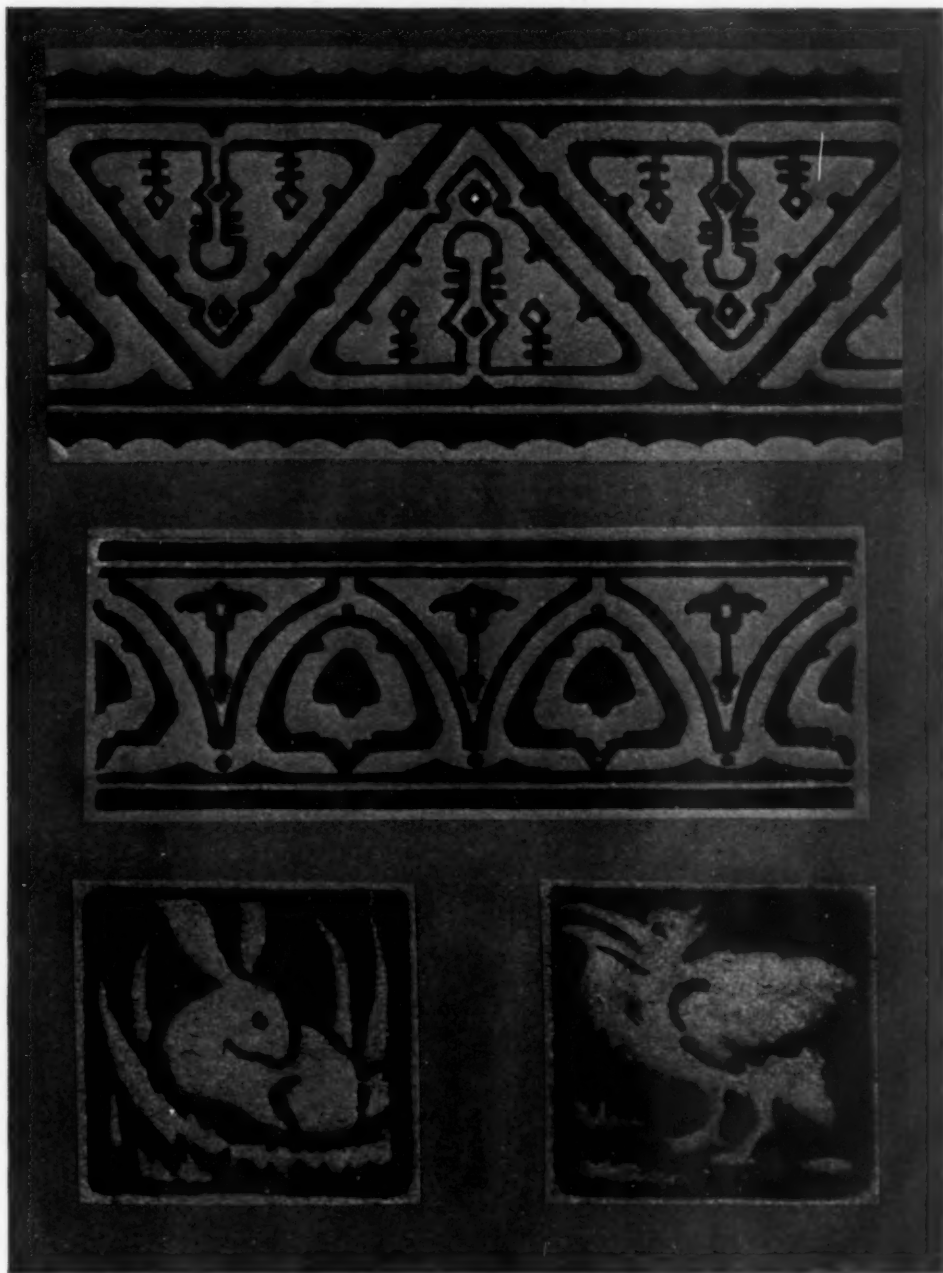
SIX OF TWO HUNDRED AND FIFTY DESIGNS SUBMITTED IN A SCHOOL CONTEST HELD IN SALEM, MASS. GLADYS JIME WON FIRST PRIZE WITH THE LITTLE GIRL DESIGN AT THE TOP. THE CALENDARS WERE SOLD FOR TEN CENTS EACH

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GOOD IDEAS FOR WOOD BLOCKS BY A. G. PELIKAN, GRAND RAPIDS, MICH.

The School Arts Magazine Alphabeticon, March 1923



STRONG BORDER DESIGNS AND BLOCK MOTIFS. STUDIES LIKE THESE SHOULD ALWAYS PRECEDE LINOLEUM CUTTING OR COLOR WORK. HIGH SCHOOL STUDENTS SHOULD BE ENCOURAGED TO STUDY MASS AND FORM, USING CHARCOAL OR SOME SIMILAR MEDIUM

The School Arts Magazine Alphabeticon, March 1923

School Boys Build Houses

VERA EASTWOOD MACK

EXETER, Tulare County, California, has a population of a little over 2,000, and the present enrollment of Exeter Union High School is 220. The manual training department of this school, however, has pioneered in practical carpentry, being the first school in California actually to build and sell modern dwellings which are now occupied.

Under the direction of J. R. Altucker, manual training instructor, fourteen sophomore boys, this past season, in a daily period of one hour and twenty minutes, completed a five-room, modern, plastered bungalow in one hundred and twenty days, as their regular class work. Possession of the building was given on May first, with lawns, parkings, flower beds in readiness for the owner. The lot and the material were furnished by the Exeter Woman's Club, and the labor was supplied by the boys, who sawed rafters, hung doors, and put in windows; each doing his share of the various features of the construction—the idea being to give each pupil personal experience in different phases of the work.

With the exception of plastering and plumbing, everything was done by the boys. The house was sold early in the spring for \$3,750, and the Woman's Club realized over \$1,000 for their clubhouse building fund, in addition to the valuable experience which the boys gained.

The plan, as drawn by Mr. Altucker, is that of a modern California bungalow, plastered exterior and interior, with red tile roof. From a wide veranda, one

enters the living room, which, with fireplace, built-in book cases, and double doors into the dining-room beyond, is homey and cozy. A build-in buffet and damask cabinet add to the attraction and convenience of the dining-room. Indirect lighting system and broad windows, in both rooms, insure light and air. Two bedrooms, with ample closets and windows; a bathroom with medicine cabinet and towel closet; an open-air sleeping porch; a large linen closet; kitchen with built-in cupboards, double drain board and sink, hot water heater and gas connection, windows on the east, doors both north and south; a kitchen and laundry porch, with broom closet and wash trays, complete the house.

The interior, as selected by the owners called for golden oak woodwork in the living and dining rooms, tan walls and cream ceiling; blue and rose bed rooms, green and white bath, white sleeping porch, kitchen and kitchen porch.

On an adjoining lot, a house was built by the sophomore class of 1920, (Class of 1922). C. A. Beinhorn owned the lot and supplied material, the high school boys receiving \$300.00 for their labor as well as the experience. This residence is also of the bungalow style, but of a more pretentious and larger type. It sold for \$4,250, by which the owner realized a good profit.

A visit through the house while the lads were at work this spring, showed the young builders singing and whistling about their work, evidently proud to be



TWO HOUSES BUILT BY THE SCHOOL BOYS OF EXETER, CAL. PROJECTS SUCH AS THIS ESTABLISH A CLOSE RELATIONSHIP BETWEEN EVERYDAY LIFE AND SCHOOL. MR. ALTUCKER IS SHOWN IN THE TOP PHOTOGRAPH JUST BELOW THE ARROW

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"doing something" and not "just studying."

So pleased was J. C. Beswick, state supervisor of trade and industrial education, with these buildings, on his inspection at Exeter, that he took photographs of the buildings and classes, expressing the wish that more of California's schools would do likewise.

The manual training classes of Exeter High School also constructed much of the furniture in the Science building of their school, which is beautifully located

in a ten-acre tract with ample room for growth.

Nothing accomplished by the city of Exeter so stands apart as the construction by her school of two "real homes in which people are now living." Women's Clubs, members of school boards, instructors, architects, contractors, reporters, and many other people have come to see these houses, and have vowed to stimulate the growth of such work elsewhere. It is considered probable that class construction of homes may become a part of the regular school course.

The "Opportunity Room"

NELL CRANE HANBERY

IN THE Comenius School of the Omaha, Nebraska, public school system is found one of the outstanding features of the city's schools, and one which has attracted the attention of educators from all parts of the United States.

This is the "Opportunity Room" in which "motor-minded" children, instead of being compelled to spend all of their time poring over text books, many of which are beyond their powers of understanding, are allowed to follow their natural instincts, and to function these instincts in a way which will fit them to lead useful lives.

When Miss Margaret O'Toole took over the principalship of the Comenius School, she found many "motor-minded" children as well as a number of those who would not be able to attend high

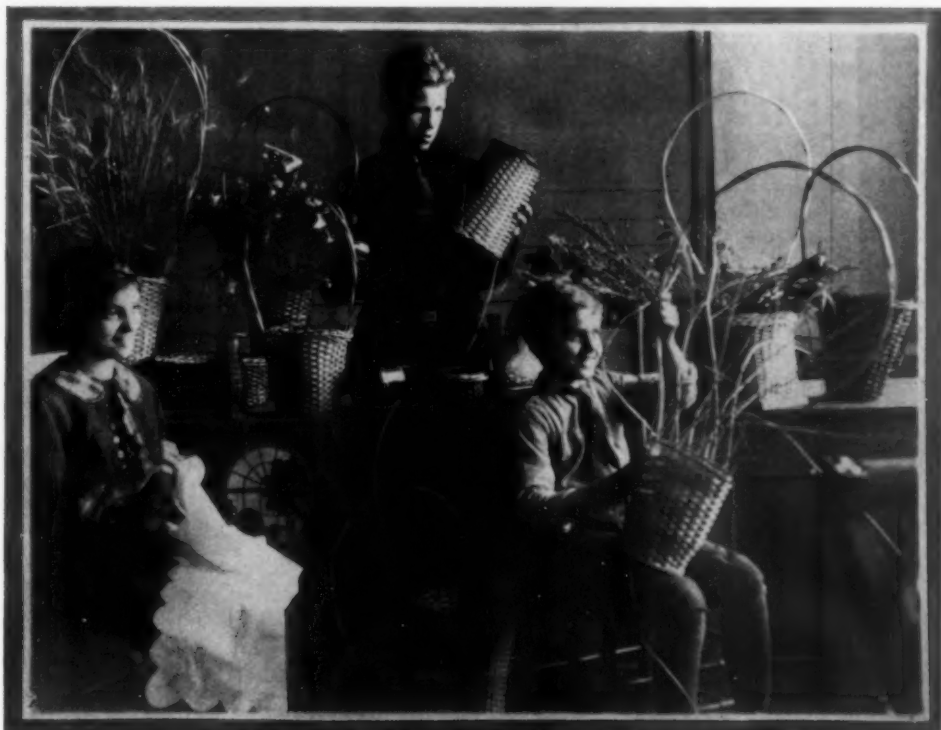
school. The question arose as to the wisest plan to pursue to make these children useful and self-supporting citizens instead of dependents. The solution of this problem was found in the establishment of the "Opportunity Room," which now has enrolled forty students, ranging in age from six to sixteen years.

In this room, graduation from which entitles the student to a diploma, the pupils are taught sewing, canning, basketry, clerking, manual training, typewriting and bookbinding, in addition to as much academic work as they are mentally able to master.

In the "toy store" one sixteen-year-old girl became so proficient in her work that she went from the school into a local grocery store as a clerk, and performed her duties satisfactorily.

Miss O'Toole recently received a letter from the superintendent of one of the largest school systems of the west who had visited the "Opportunity Room" while making a tour of the United States inspecting the work

being done with pupils who learn by doing rather than by reading, in which he congratulated her upon the work accomplished and declared it to be the best he had found in his travels.



SOME ENTHUSIASTIC MEMBERS OF THE "OPPORTUNITY ROOM." TIME GOES SWIFTLY HERE

IF ONCE GENIUS WAS CONCENTRATED IN THE SINGLE
TEMPLE OR CATHEDRAL, NOW BEAUTY IS DISTRIBUTED AMONG
THE MILLIONS WHO DWELL IN COTTAGES. ART HAS CEASED
TO LIMIT ITS REFINING INFLUENCE TO THE FAVORED FEW.

—*Newell Dwight Hillis*

Helps for Primary and Grade Teachers

THIS DEPARTMENT WILL BE CONDUCTED UNDER THE SUPERVISION OF MISS JESSIE TODD OF THE
NORMAL ART DEPARTMENT, CHICAGO UNIVERSITY

Scales and Correlation in Art Classes

JESSIE TODD

THERE is a great danger, in drawing scales, of which we must beware. For instance, one of the units in a certain scale is a house. Some teachers were very anxious to have their children rank high in the drawing of a house; so they drilled on house all the time, neglecting free expression which is, for little children, the most important phase of drawing.

Several half-hour periods is sufficient to teach little children to draw a house. Other things should be taught so that the child has a vocabulary with which to illustrate stories.¹ The repetition of the house problem over and over will result in the child having a house which, according to the scale, shows him to rank high in the drawing of houses. But what has he really gained?

He has improved his ability to make straight lines. But this does not prove that he ranks high in Primary Drawing. All the time he has been drilling on the "same old house" he should have learned to draw many other things. To teach the same thing every day, of course, is very easy; but it is not fair to the children.

Let us take the other extreme. We hear "correlate" and "project" from all sides. Too many teachers give attention to art only for the sake of some

other subject. The poor grade teacher must correlate with music, language, history, geography, and every other subject. A supervisor once said, in criticism of my work, "It's absolutely all out of date and wrong to let a child paint a sunflower like that. You should never do anything unless you have the human element. You should have the man picking the sunflower."

Now, in this particular case, the children wanted to paint a beautiful sunflower which one of them had brought to school. Through their interest, they learned something of nature study, of form, and of color.

Many grade teachers and supervisors have neither recognized nor faced the danger in correlation. We want correlation, but we also want drawing taught in a way that will keep every child's interest and help each one to progress. Correlation which stimulates the interest of a small portion of a class, at the expense of all the others, defeats its own ends. No matter how well the work in a primary room correlates, and how much it has aided in making the history or community life vivid, if all that work has been done by the same five or six talented children, then *the art work in that class is not good.*

"How shall we avoid this danger?"

¹See *How Children Learn to Draw*. Sargent Miller.

One way in which we can avoid it is to have each child keep a note book. The most practical thing to use is a strong, loose-leaf note book. When the books are finished, the loose-leaf note book covers may be removed, if they belong to the school; and the children may design permanent covers for their individual books.

This plan is being followed in working out the History of Chicago in Grade 3. The children may carry the books home, and they do not need to be afraid of tearing the pages inside. They keep finding pictures that fit in different places; even after we had passed the Indian stage, they found more Indian symbols, or had a chance to visit the beautiful Field Museum and write something about what they saw there. The book, therefore, can be re-arranged as we go along. The plan works out much better than that of pasting pages in a crude book which they could make, but which wouldn't stand the same wear.

There is a minimum amount of work which every child must have in his book. On the other hand, the talented, or more aggressive children may have more in their books. Each child has, for instance, Indian figures, log houses for the fur trades, canoes, wigwams, Indian symbols, and a certain number of free illustrations. If the child's illustration is too "scribbly" he is checked up on it, just as he is in other subjects. We should stop considering art something different from every other subject in the curriculum. Let us use the scientific work done in writing, reading, and apply the rules to art.

It was to prove the points stated above that the author made the study shown

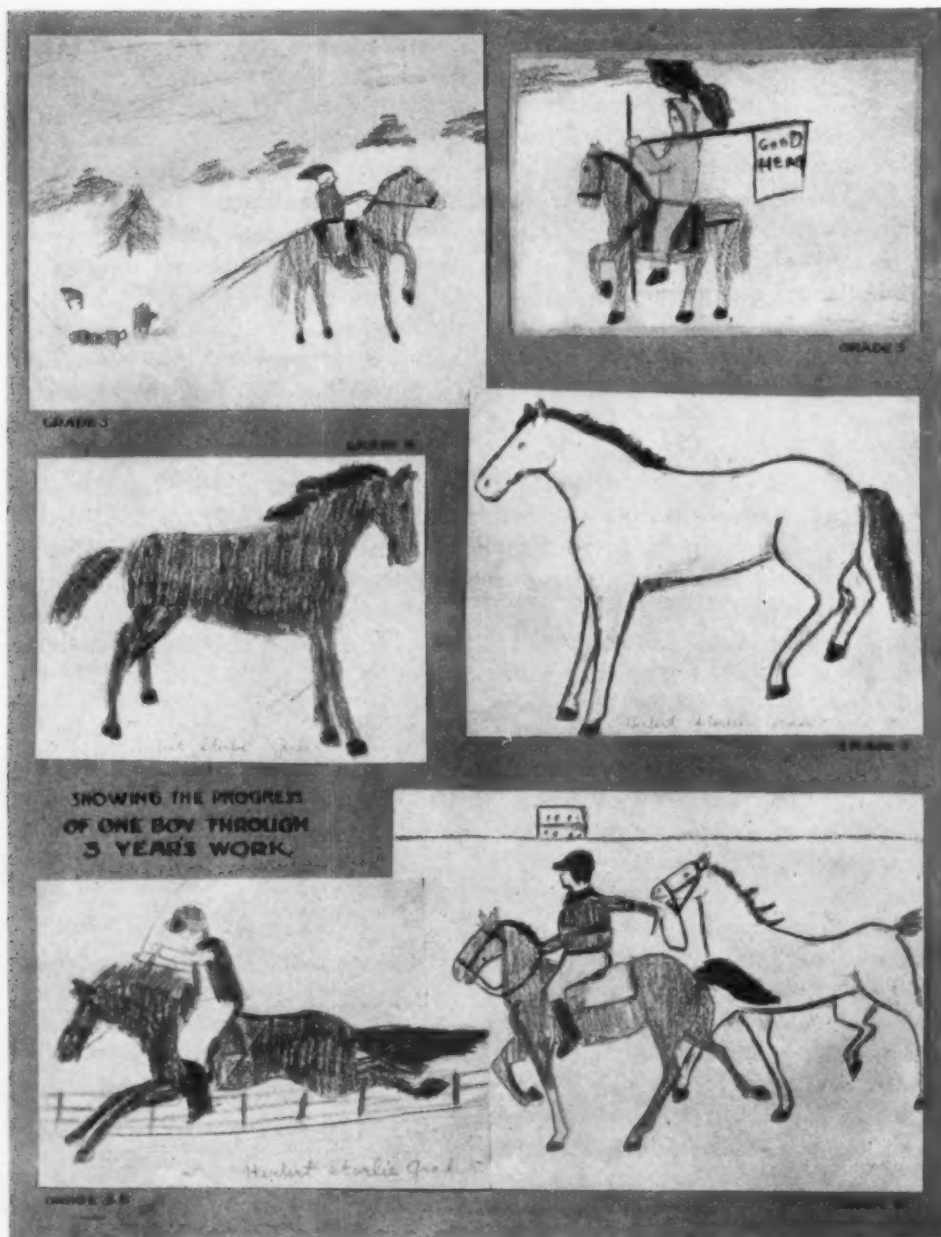
in these pages. We thought it would be interesting and instructive to take one thing and work it out, beginning in kindergarten and carrying it through the junior and senior high schools. A committee of twelve teachers from every grade, junior high school and senior high school, with the author as chairman, decided to take one animal and teach it in each grade. We decided to use it in illustrations. For this reason, we could not take a goose, rabbit, etc. We wanted to take something that would appeal both to high school pupils and to those in lower grades. We decided, therefore on a horse. The primary teachers said, "It's too hard." But we decided that it would be an interesting experiment.

We taught the horse, line for line, as the camel is illustrated in *How Children Learn to Draw*. The pictures tell the story:

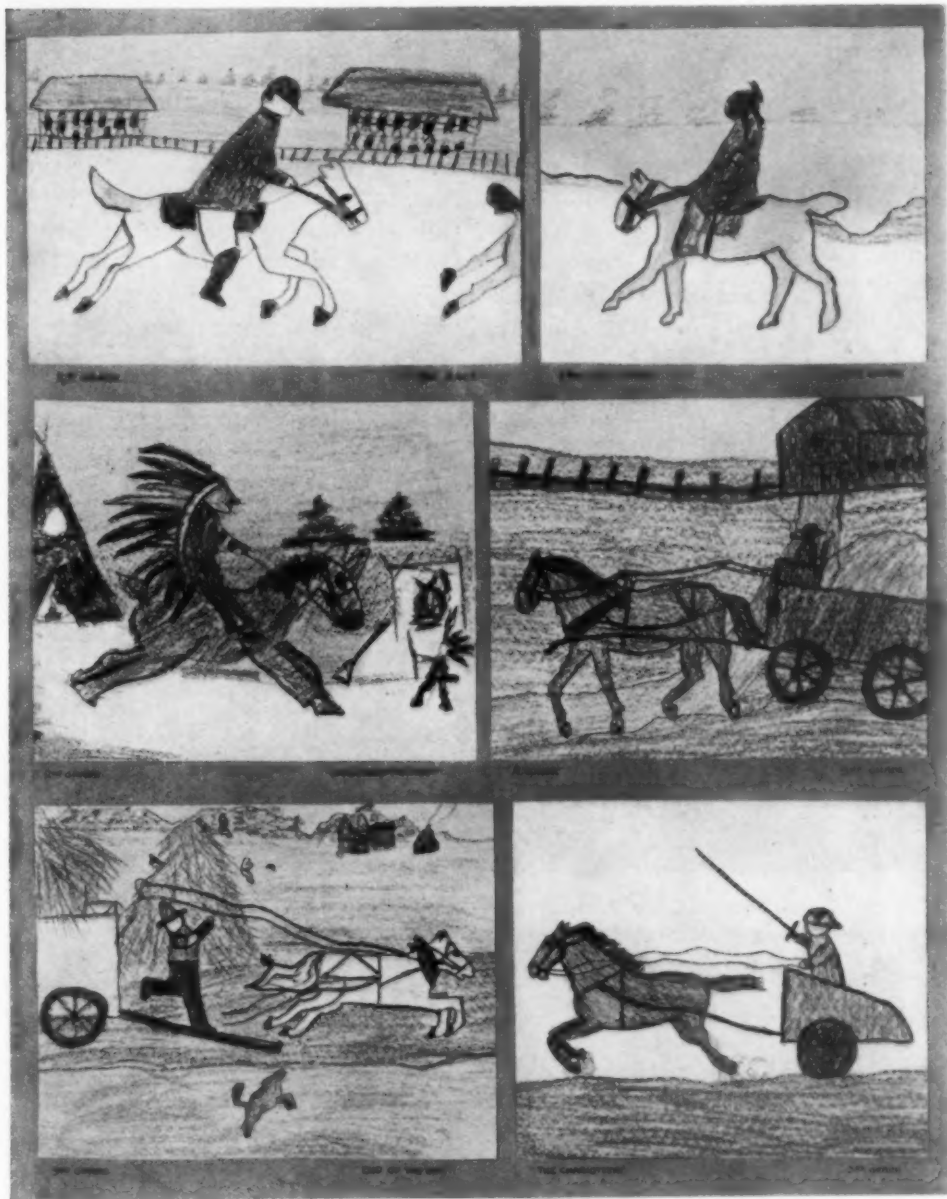
1. Progress of slow child.
2. Progress of bright child.
3. Need for knowing horses. (Shown where children trying to illustrate lumbering, dodged the issue and left out the horses.)
4. Progress of one child through four years.
5. Typical second grade illustration.
6. Typical third grade illustrations.
7. Variety of stories in which horse is used.
8. After horse was learned in drawing, children used it in:
 - (a) construction
 - (b) clay modelling
 - (c) paper cutting
 - (d) fresco painting
 - (e) language sentences illustrations

These are the results from the primary grades.

We heard criticisms such as this: "This is too formal, teaching the horse so many times." But it came from observations of teachers who were doing



CRAYON DRAWINGS THAT SHOW THE GRADUAL IMPROVEMENT OF A BOY'S WORK THROUGH THREE YEARS. HIS WORK WAS ABOVE THE AVERAGE



A PAGE OF GOOD ACTION DRAWINGS MADE BY GRADE CHILDREN AFTER STUDYING HORSES. CHILDREN WHO ARE DIRECTED PROPERLY IN WORK OF THIS KIND DEVELOP CONSIDERABLE ENTHUSIASM AND UNEXPECTED ABILITY. THE COLORS IN THE ORIGINALS HELP THE EFFECT

the very thing described at the beginning—drilling on the horse day in and day out, and never using it in illustration. In places where it was actually used, the interest grew. We must not judge results of any experiment by results achieved by those who failed to fulfill the condition.



In the junior and senior high school, beautiful charcoal pictures and posters were made, using the horse.

We were asked to make our results into a scale; so we collected thousands of drawings from each grade, and tried to make a scale of what the majority of children had actually achieved, at the same time having it show progress from grade to grade. This we could not do, because a good teacher in second grade got better results than a poor teacher in fifth grade. We did make a series which we called our aim. We took a drawing which was average for the low grades, but as we went higher up in the grades we found it necessary to take a drawing from one of the most talented children's work.

While our results have not been perfect, still we learned a great deal from the venture, and we feel that there are wonderful possibilities in the future of our art in the grades and high schools. A lively interest on the part of art teachers is bound to create an enthusiasm on the part of pupils, as the pictures shown here demonstrate.



DRAWINGS BY A BOY BEFORE AND AFTER HE STUDIED THE SUBJECT OF HORSES

The School Arts Magazine Alphabeticon, March 1923

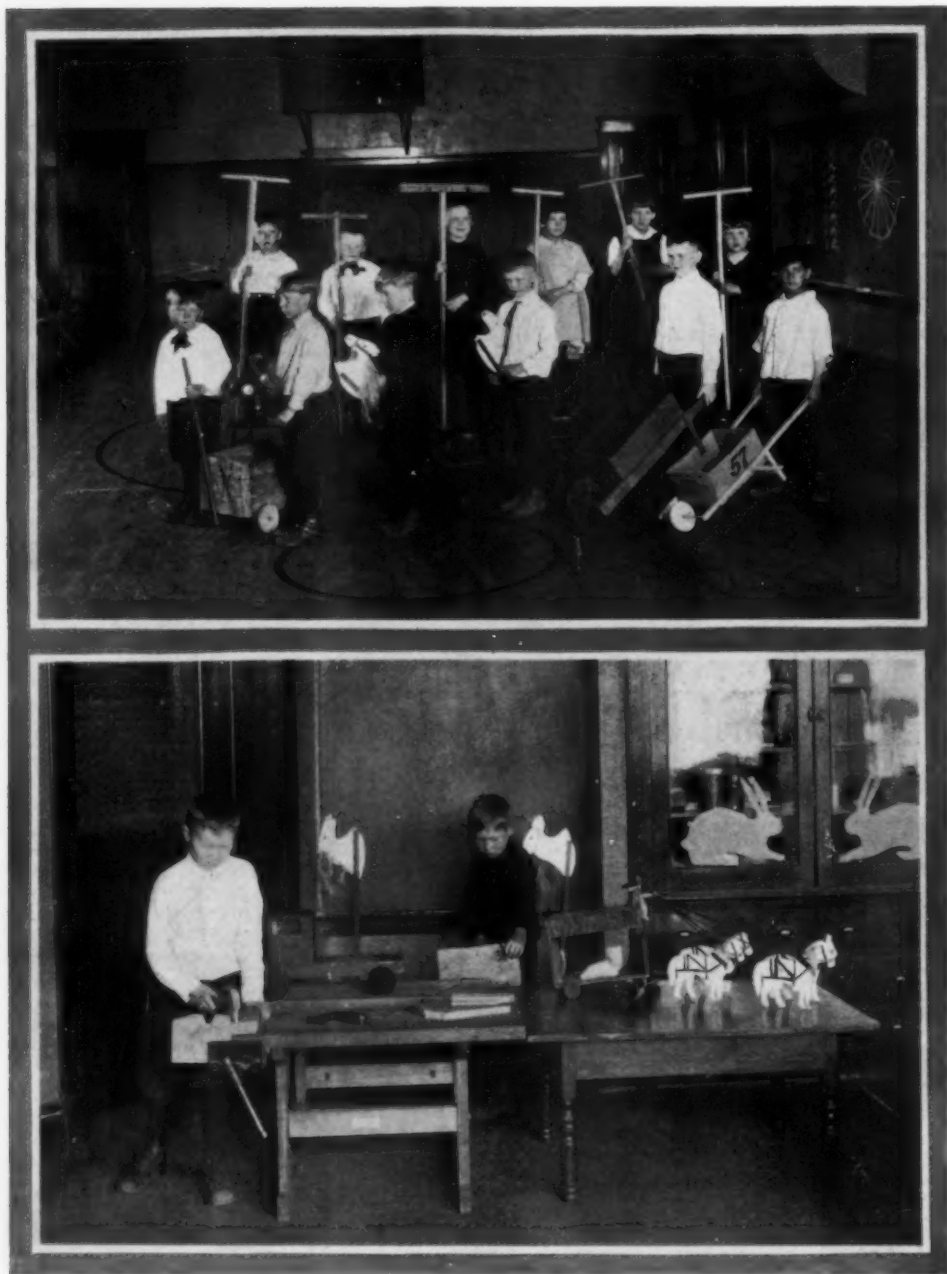


PAGES FROM A PROJECT ON DAIRYING SUPERVISED BY BLANCHE E. SANFORD, ART SUPERVISOR



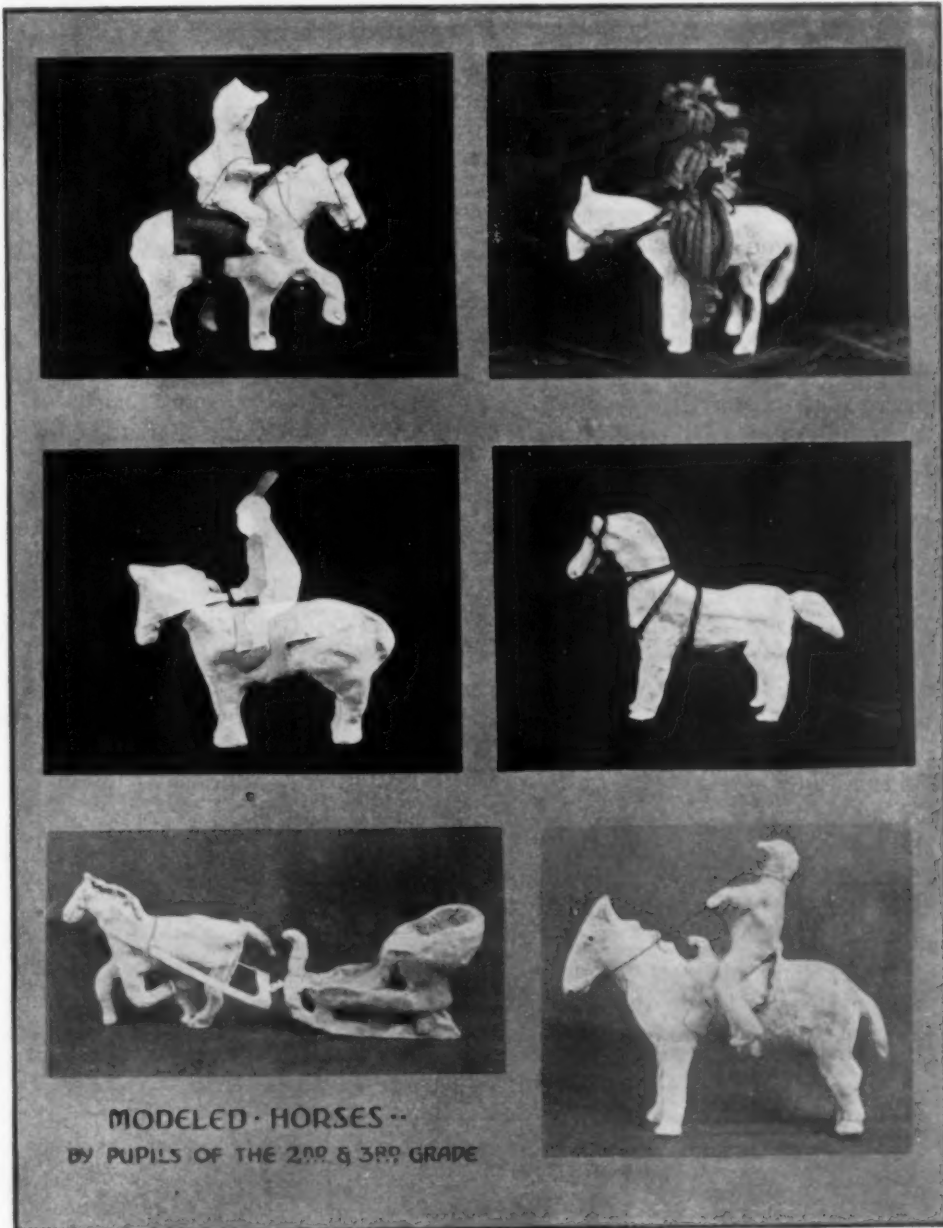
ANIMAL DRAWING GIVES CHILDREN A WIDE RANGE IN THEIR ILLUSTRATIVE WORK

The School Arts Magazine Alphabeticon, March 1923



LITTLE CRAFTSMEN AND THEIR WORK. NOTE THE VARIETY OF WHEELBARROWS AND GARDEN RAKES

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SOME VERY CLEVER PIECES OF MODELING DONE BY CHILDREN AFTER STUDYING HORSES. THE ONE IN THE LOWER LEFT HAND CORNER WAS MADE BY A BOY FROM FINLAND WHO SAYS HE USED TO RIDE TO CHURCH IN A SLED LIKE THIS EVERY SUNDAY

The School Arts Magazine Alphabeticon, March 1923

Johnny Green-Cap's Holiday

GRACE A. ROBBINS

"JOHNNY GREEN-CAP," said Mistress Spring to her messenger and errand-boy, "you have dusted the birds' nests and squirrels' holes so carefully, and you have dressed the pussy-willows so attractively, helping me so much in my spring cleaning, that I think you deserve a half-holiday."

Johnny was so delighted, that, after he had thanked Mistress Spring, he gave one joyous leap and lighted upon Mr. Pointed Pine's tip-top branch. When he saw the sun shining through the green needles, a bright idea struck him.

"I've always wanted to play 'chute-the-chutes' on a sunbeam, and now I'll try it."

So he jumped on and began to slide. Now where do you think he landed? Right on top of a tulip bulb, which was sticking out of a flower pot on a window-sill.

"Oh," it sighed, "I am growing so slowly that I wish someone would help me."

"I will," cried Johnny cheerfully.

So he stepped inside the bulb and began to stretch. He stretched his

arms; he stretched his legs; and he even stretched his neck, and puff! the flower blossomed.

A little girl appeared at the window and cried gleefully: "Oh! see, Miss Tardy Tulip has really blossomed after all."

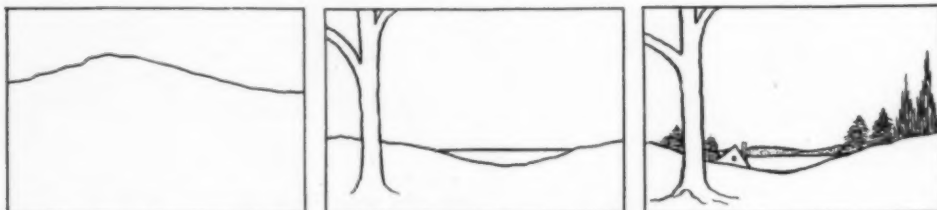
Mr. Bill Bluebird happened to pass the window at that moment, and offered to give Johnny a long ride on his back. They had not gone far, however, when big, black clouds loomed up and it began to rain.

"Oh! Bill, Bill Bluebird, let me off at that next old tree," cried Johnny. "The rain is spoiling my new, green cap."

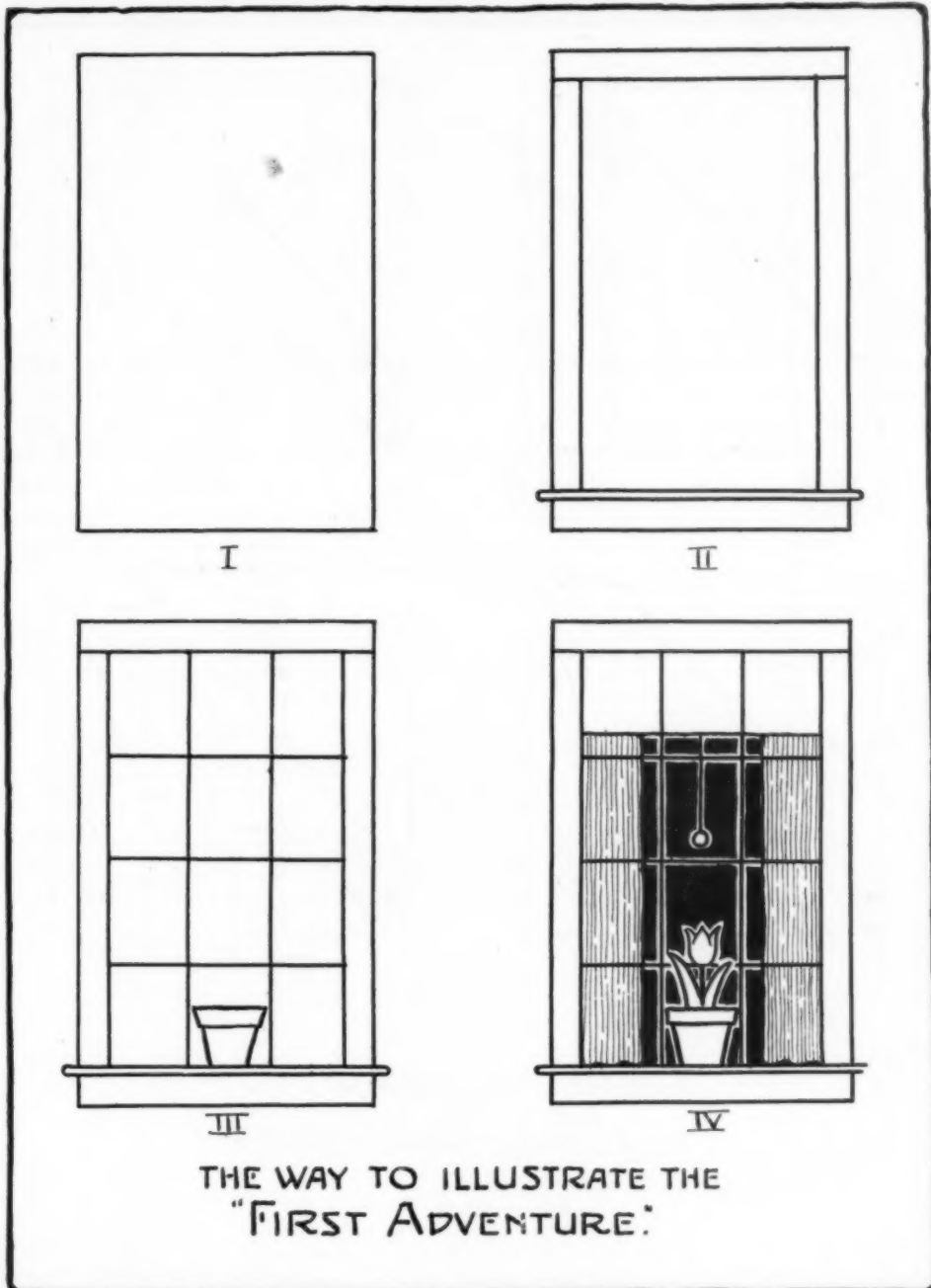
Obligingly, Bill Bluebird lighted, bade his passenger good-bye, and Johnny ran down the tree in search of shelter from the pelting rain. Suddenly he stumbled into a squirrel hole.

"Oh! what a dusty place," murmured Johnny, "guess I'd better get to work."

Just as he was carefully hanging up his precious cap on a blackberry thorn, Mr. Squinting Squirrel, himself, appeared. Johnny apologized for his

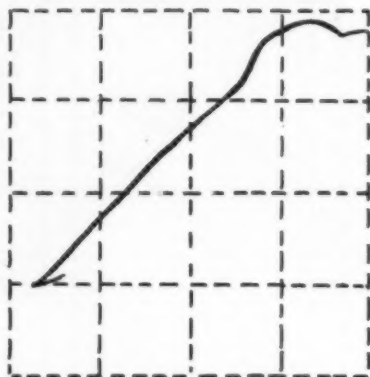


PROGRESSIVE STEPS IN THE LANDSCAPE DRAWING

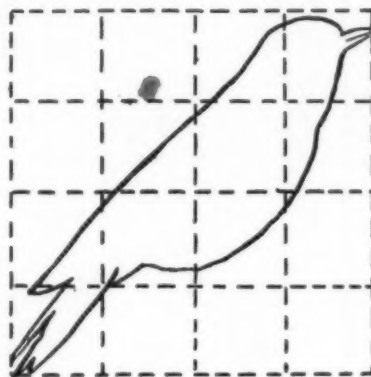


FULL SIZE SKETCHES SHOWING JUST HOW TO ILLUSTRATE "JOHNNY GREEN-CAP." THIS DRAWING CAN BE USED AS THE FIRST PAGE IN A BOOKLET IN WHICH THE PUPIL WRITES HIS OWN VERSION OF THE STORY

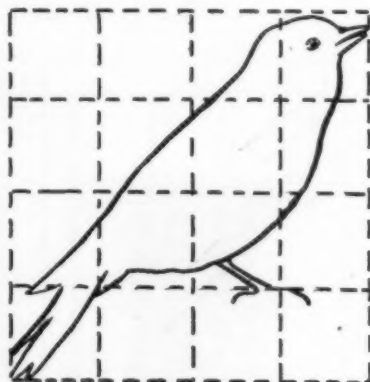
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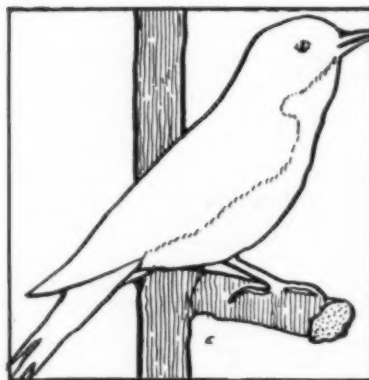
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II



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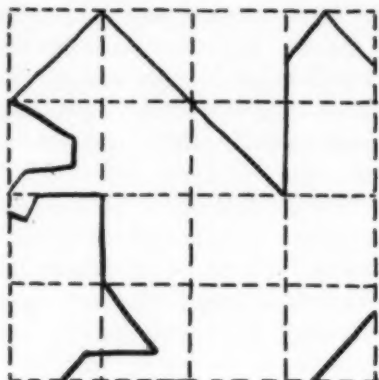


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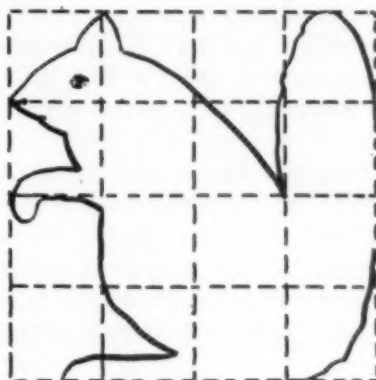
STEPS IN DRAWING MR. BILL BLUEBIRD

THIS PAGE SHOWS AN EASY WAY TO SKETCH MISTER BLUEBIRD. HE CAN BE COLORED WITH CRAYONS OR WATER COLORS

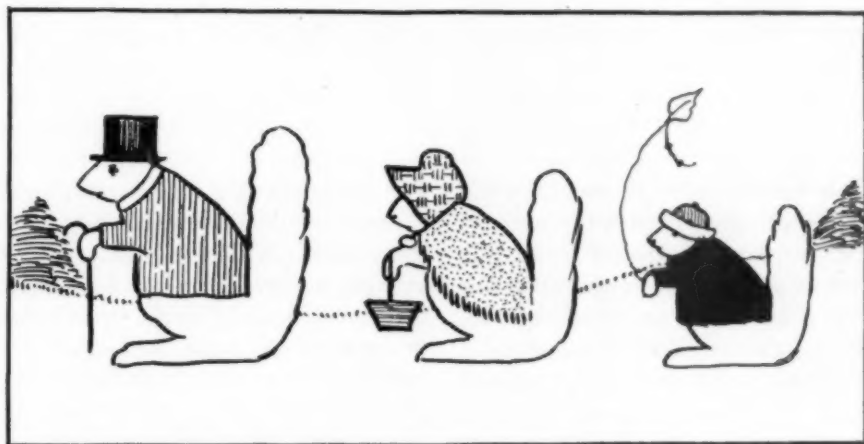
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I



II



MR. SQUINTING SQUIRREL'S
FAMILY GOING OUT TO WALK

A PAGE DESCRIBING SQUINTING SQUIRREL AND HIS FAMILY.
THEY WOULD LOOK ESPECIALLY WELL IN COLORED CUT-OUT PAPER

The School Arts Magazine Alphabeticon, March 1925

unexpected visit, and was invited to remain to supper and to meet Mrs. Squirrel and Bright-eyes.

Afterward, they went for a walk, and Johnny made a kite for little Bright-eyes, from oak leaves and a grapevine tendril.

On his way home, Johnny was surprised to hear a strange sound almost under his feet. He discovered that Miss Dusty Daisy had been sheltered from the shower by an old newspaper, and that she was very thirsty. Johnny

brought her a nice, cold drink in a folded leaf.

Mr. Mellow Moon was making lacy patterns on the pine needles when Johnny dropped into his mossy bed.

"What a lovely holiday, I've had," he murmured sleepily, "and how nice everyone has been to me."

Johnny did not stop to think why the day had been so full of pleasure, but we know why. He had been so very busy making others happy, that he couldn't help having a good time himself.

Community Pictures in the Primary Grades

MILDRED ANN YULE

TEACHERS who have to handle two or more classes in the primary grades, find it very difficult to provide interesting and useful employment for one class while they are working with the other. The various card devices,—letter, word, and figure cards,—as well as other commonly accepted so-called "busy work," soon become tiresome.

Some teachers have found that Community Pictures, in a large measure, meet this need. Just what is meant by "Community Pictures"? Simply this, a number of cut-out drawings of figures and objects, either pasted or pinned to a suitable background, in an arrangement to depict some story, holiday festivity, or other event of interest to the children.

Interest in the constructing of the Community Picture is first aroused through conversation with the children.

For instance, on a snowy morning the children would enjoy discussing the fun they had playing in the snow the evening before. Some may have skated, others coasted on their sleds, others, perhaps, made snow men, and others still may have pulled baby sister on her sled. Often, after such a discussion, some child will suggest that they all draw their activities. If not, the teacher may suggest it. Then the teacher may propose that instead of each making his own picture they might make a large one, having each child contribute toward it.

Through questioning and discussion you can lead the children to plan the whole picture before starting the work. They will readily think of houses, trees, automobiles, and street cars, as well as girls and boys on skates and also sleds as

the objects to be put in. After the picture is thus planned, one class may start to draw the girls and boys sliding on sleds, pulling sleds, skating, and making snow men. That finished, the objects may next be cut out. If you have enough of these that are good, the other class may start on the houses and automobiles. After the children have made all the cuttings, you can select the best ones to be used in the picture. If you have a good place, in full view of all the room, in which to build the picture, let the children do the selecting. The selected cuttings then may be pasted or pinned to the background to complete the picture.

Crêpe paper makes an excellent background. For the winter scene Community Picture use orange crêpe paper to represent a sunset sky, and white crêpe paper to represent the snow. If part of the upper edge of the white paper is cut on the slant to represent a hill, the boys and girls sliding on sleds can be pinned to the upper edge of this hill, and those pulling sleds can be placed below, going up the hill. Then pin the houses where the snow and sky meet. A church may be made for the corner. The trees are stationed along between the houses, and the street cars and automobiles, along the bottom. The picture can be made any size to suit your taste. Eight feet long by four feet wide is a good size for the snow scene.

There are many other Community Pictures just as interesting and attractive. Christmas morning is a fine subject for one. Use a light yellow crêpe paper for the upper part of the background to represent the wall paper in a room, and brown crêpe paper for the floor. Have a brick fireplace with

stockings hanging from the mantle, in the center of the picture. Place the Christmas tree, loaded with gifts and ornaments, at the extreme right, and a window with a holly wreath hanging in it, at the extreme left. Anywhere between these, place furniture and children playing with toys. The gifts and decorations for the tree may be made separately and pinned or pasted on. Other gifts may be placed around the tree. Father and Mother may be sitting watching the children play or looking at their own gifts.

A picture of a soldier parade for February is also quite interesting. Use a pale blue crêpe paper to represent the sky and gray crêpe for the street. However, it is not necessary always to use the crêpe paper for backgrounds, as the children can color their own paper and use it to good effect. For the objects in the soldier parade, pin a row of houses and trees to the skyline. In front of these pin people watching the parade. The marching line of soldiers carrying guns is placed in the foreground. A band in bright colored uniforms may lead the parade. Policemen on horseback add a realistic note to the scene.

A Community Picture of a school picnic aroused a great deal of enthusiasm among pupils where that event is an annual affair. The left portion of the picture showed the children in gala array leaving the school building. In the center they were represented on their way to the picnic grounds. At the right they were at the grounds engaged in an elaborate program of joyous events.

A picture of a rainy day scene is interesting work for a rainy day. The background may be similar to that used

in the parade picture. Automobiles, wagons, street cars, and people carrying umbrellas may be seen in the foreground.

The Community Pictures may be worked out in free-hand cutting as well as in drawing. A farm is a good subject to do in this way. The children cut chickens, ducks, horses, cows, pigs, dogs, fences, barns, trees, the farmer and his house, all out of plain paper. These are very attractive when mounted on dark brown crêpe paper.

The parade, picnic, rainy day, and

farm pictures can be made eight to ten feet long. They all make excellent decoration for the room. The children are delighted with the results, because each of them has had an opportunity to help make the picture. If you select a subject in which the children are interested, they will live every minute of the making of the picture, and their interest will never lag. They always enjoy inviting other pupils to come and see their Community Picture when it is complete.



MARCH

THIS IS THE MONTH WHEN BLOWS AND ROARS OLD WINTER'S BREEZE, AND RAGGED CLOUDS ARE SCUDDING LOW, AND TALL OBSEQUIOUS TREES STAND HUMBL Y IN A ROW.



SOME UNUSUALLY GOOD SILHOUETTE POSTERS MADE BY CHILDREN IN THE GRADES OF THE LOUISIANA NORMAL SCHOOL, UNDER THE DIRECTION OF ANITA C. MEYER. THEY WERE MADE TO ADVERTISE "GOOD HEALTH" WEEK AND LATER BOUGHT BY THE CHILD HEALTH ORGANIZATION OF AMERICA

The School Arts Magazine Alphabeticon, March 1923

Laundry Soap Sculpturing

ETHEL W. THOENEN

THE TIME has passed when argument is necessary to prove the educational value of the hand-work in the schoolroom. But even then, not every community can have many of the necessary things to work with for hand-work.

One of the most desirable things in the early school years for hand-work is art clay; but not every school can have this material, even though it is very reasonable as to price. And I am sorry to say that there still exists in this progressive age, a few school board members and parents who consider this is an unnecessary expense.

Every experienced teacher knows the satisfactory and wonderful results that one can obtain from clay modeling, and the greatest point gained—the joy the child receives by making something with its own hands. So, if your community feels that it does not need clay work in its school or cannot afford it, let me whisper the secret of "Laundry Soap Sculpturing." This I have found a splendid substitute for clay for the younger pupils, and a change for the older pupils from clay.

Requirements:

1. A lot of old newspapers to cover desks while working.
2. A common paring knife to be used as a chisel.
3. A cake of soap for each child.

The soap is the block of marble. Home-made laundry soap can be used if not too hard.

It is easier to start with relief work, as it is simpler.

1st step. Cut the soap in two lengthwise, in order to have a flat smooth side.

2nd step. Draw a simple design on the smooth surface as follows, using the sharp point of the knife or a pin or needle point.

3rd step. Hold the knife perpendicular with the surface of the soap. Then go around the outline of design, cutting about one-half inch deep.

4th step. Hold the knife horizontally with the design, but along the edge of the cake. Then cut in where the knife cut in step three. This must be done gradually, making thin shavings or it will not leave an even background.

5th step. When this background is finished smoothly, take a common little



THE WORK OF LAUNDRY SOAP SCULPTORS

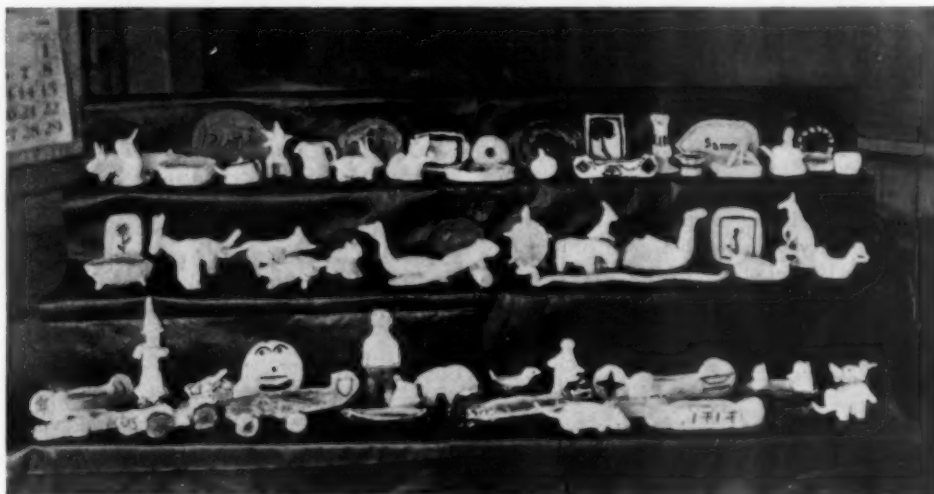
paint brush and paint the background black with common ink.

After one or two attempts the designs may be made more complicated, using animals, fruits, vegetables or flowers for designs. The scraps should be kept in one pile, since, being soft, they can be used for molding.

When busts and whole forms are desired, use the whole cake of soap. Space it off into three parts, having one part for the head and neck, the second for the shoulders, and the third part for

the base on which the bust rests. The miniature sculptor may begin at either the top or the bottom, drawing the designs on both sides of the cake of soap. Then start cutting as in the relief work, but working from both sides.

The expense is very small, and you will be greatly pleased with the results. Even the most fastidious community which has not learned the value of art, will not object to its children using such ordinary material as soap and obtaining such excellent results.



Clay Modeling

Along with [paper cutting, modeling in clay is always fascinating to children. Grace Engle, Art Supervisor of Onaway Public Schools sends a picture of some of this work done by children in the grades, including the Kindergarten. She writes:

"Some of the objects were colored with water colors, others with enamelac. A very good finish may be secured this way.

"Pictures distributed about the rooms,

lists of words suggesting objects for modeling, pictures brought from home; histories and geographies were all used to increase imagination and stimulate interest.

"This experiment with clay has given the pupils a better idea of form, has promoted a greater interest in pictures, has correlated art with history and geography in finding forms and coloring objects appropriately; and has developed teamwork through the grades."

Good Ideas from Everywhere

TEACHERS EVERYWHERE ARE INVITED TO SEND IN ORIGINAL IDEAS AND ALPHABETICON MATERIAL FOR THIS DEPARTMENT. THE EDITOR IS GLAD TO CONSIDER ANYTHING SUBMITTED AND WILL PUBLISH IT IF POSSIBLE. HELPS FOR THE GRADE TEACHERS ARE ESPECIALLY DESIRED

SPRING is almost with us again. We see evidences on every hand. Some of it comes to us in the mail by means of new and fascinating ideas connected with springtime projects.

ILLUSTRATED POEMS AND SONGS are good springtime play-work. The pupils all like to sing songs or to read poems and then illustrate them. This is one of the best imagination developers the teacher can find. A page of these poems comes to us from Miss Todd.

DAIRYING is another good springtime project. Blanche R. Sanford sends in some good ideas as to how to present this work. She writes: "The project I send you was planned for the fourth grade." In the fourth grade we begin the study of the third dimension and, as dairying is carried on extensively in this locality, it seemed a good project to develop and an easy one for the teaching of foreshortened circles. All types of drawing were used in this work, including:

1. Design for cover, using lettering.
2. Composition on dairying (study margin lines).
3. Study of foreshortened circles with drill on circles in different positions.
 - a. Crayon drawing of a cheese.
 - b. Churn.
 - c. Water-color lesson, glass of milk.
4. Paper cutting, dish of ice-cream.
5. Crayon and cut paper, landscape with cows.
6. Dairy barn.
7. Milk factory with auto truck bringing cans of milk to the factory.
8. Illustrations, "Where are you going my pretty maid?"
9. Design for child's bread and milk set.

"The project was carried out successfully in the fourth grade. It could be carried further by correlation with geography and English, and by actually making butter in the classroom.

HIGH SCHOOL PROBLEMS are shown on a number of these Good Idea pages. A. G.

Pelikan sends some interesting motifs and borders, done in black and white values, as a suggestion for design work in the high schools. Problems of this type develop the student's eye for good notan and space division. After this has been mastered, the idea of color can be studied with more confidence.

A PAGE OF DESIGN for woodblock work also comes from Mr. Pelikan. Designs like these make a never-failing problem for the young craftsman. They have limitless possibilities, if rightly made and applied. Boxes, book covers, textiles, block prints, and other varying materials may be all enriched by the use of woodblocks.

TOYS such as the high school boy and girl likes to make are printed in this issue. These are all made so as to be movable, an attraction that always makes them appeal both to young and old. The originals were made in the Applied Arts Summer School.

WOODBLOCKS used in magazine work are also shown. A booklet called "Paul Bunyan Comes West" was sent us from the University of Oregon. The whole book was artistic; it was printed in brown on rough pebbled paper, and aptly illustrated by woodblocks made by pupils under the direction of Helen N. Rhodes of the Art Department. Schools looking for an inexpensive way to turn out engravings will do well to look into the possibilities of the woodblock.

TILES to delight the eye and please the producer are found in this number. The originals which were in pleasing colors, made a most interesting exhibit of the students' work in the Applied Arts Summer School of Chicago. Because they were made of Petroma, they did not require firing.

TRAYS AND BOXES, decorated with Relievo in interesting colors, also come to us from the Applied Arts School. These show the possibility of Relievo, which is rapidly becoming a favorite medium with both students and professional craftsmen.

Dandelion.

Dandelions, Dandelions,
Like golden stars are you,
Shining in the meadow
And sparkling with the
dew.
Did you shine up yonder
fears,
All the long night thro'
And then come dancing
down with the sun,
Because the children
all love you?

The Tulips.

Gold and crimson tulips,
Lift your bright heads
up;
Catch the shining dew-drops
In your dainty cups,
If the birds see you,
When they're flying by,
They will think a sunset
dropped from out the sky.



The World of Outdoors.

Wisdom comes with all we see.
God writes his lessons in
each flower,
And every singing bird can
teach us something
of his power.



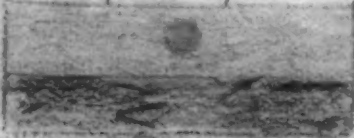
Robin Red-Breast.

Robin, robin red-breast,
Hopping in the snow
Don't you wish 'twas
summer
When the roses blow?



The Moon Boat

The silver moon is floating,
floating up so high;
There's a fairy crew out
boating, boating in the sky.



The Rainbow.

Art thou the butterfly of
heavenly fields
Oh lovely bow?
Thou bring heavenly
flow'rs that fragrance holds
Must love thee so.



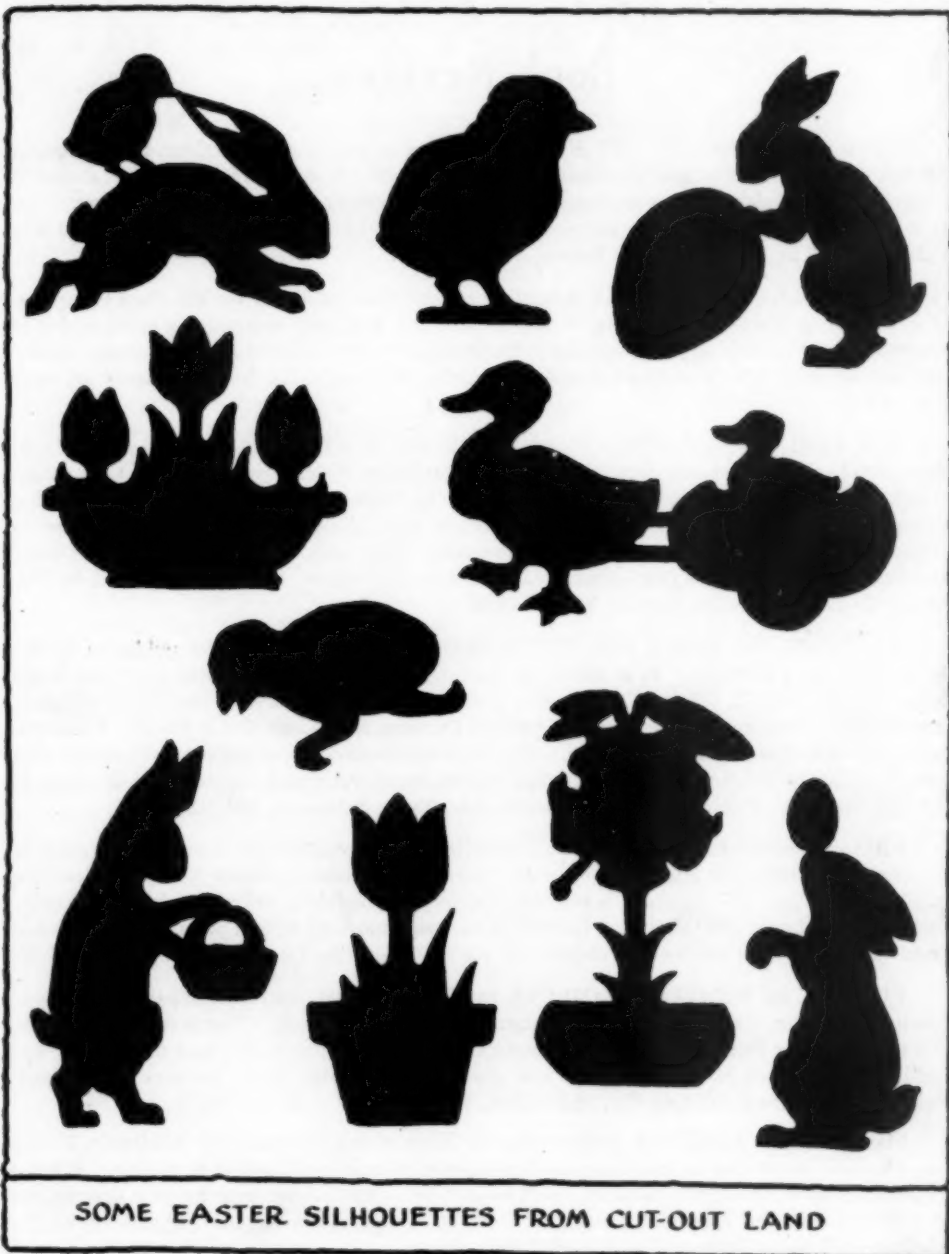
PAGES ILLUSTRATING SPRING POEMS AND SONGS. THE DRAWINGS WERE MADE IN COLORED CRAYONS. THIS MAKES AN INTERESTING PROJECT FOR MARCH AND APRIL

The School Arts Magazine Alphabeticon, March 1923



ONCE TRIED, WOODBLOCKS OR LINOLEUM BLOCKS ARE A FASCINATING AND PRACTICAL SUBJECT FOR HIGH SCHOOL PROJECTS. THE TWO UPPER PICTURES ARE TAKEN FROM A HIGH SCHOOL ANNUAL. THE LOWER ONES ARE PAGES FROM A BOOKLET PRODUCED BY THE STUDENTS OF THE UNIVERSITY OF OREGON

The School Arts Magazine Alphabeticon, March 1923



GROUP OF USEFUL CUT-OUTS FOR YOUR EASTER PROJECTS. THESE LITTLE PEOPLE CAN BE USED IN POSTERS, PLACE CARDS, INVITATIONS, TABLE AND WINDOW DECORATIONS, BORDERS, TOYS AND FRIEZES. THIS IS ONE OF THE PAGES FROM THE PACKET "CLEVER CUT-OUTS" ISSUED BY THE DAVIS PRESS

The School Arts Magazine Alphabeticon, March 1923

Book Reviews

UNDER THE ROOF OF THE JUNGLE is a book of animal stories written and illustrated by that master artist of animal life, Charles Livingston Bull. It contains fourteen short stories of jungle life in the Guiana wilds, accompanied by some sixty full page plates and smaller illustrations. It is a book that will be greatly enjoyed and appreciated by artists and lovers of animal life. Published by The Page Company, Boston, Mass. \$3.00.

THE SPELL OF THE RHINE is another artistic book published by The Page Company. It is written by Frank Roy Fraprie, S. M., F. R. P. S., in a very entertaining style, and it is illustrated by sketches and photographs. Its descriptive text is interlaced with many quaint legends concerning the old castles and other landmarks, which make the book unusually interesting. \$3.75.

THE EARLY ITALIAN PAINTERS, THEIR ART AND TIMES, written by Mrs. C. R. Peers, is a book with a special aim. This aim is to put before the art lover or student the relation of the early Italian artists to their lives and times. In this way, the proper relation and setting having been established, the reader can appreciate with much more understanding, when he studies them, the masterpieces painted by these men. The book contains eight plates in color and twenty-two in halftone from paintings in the National Gallery, London. Published by The Medici Society of America, Boston, Mass. \$3.00.

A MEASURING SCALE FOR FREEHAND DRAWING is a booklet published by the Johns Hopkins University. It is edited by Edward F. Buchner and written by Linus Ward Kline and Gertrude L. Carey. The book is a very careful compilation of the results obtained from tests and experiments conducted in Freehand Drawing, and is intended to measure Representation, Design, Composition, and Color. This scale is exceptionally valuable to art teachers who wish to arrive at a definite basis for grading the students' work, and registering their progress through the year. Published by the Johns Hopkins Press, Baltimore, Md. \$2.00.

PROGRESSIVE EXERCISES IN TYPOGRAPHY, by Ralph A. Loomis, instructor in printing, Wm. Dickinson High School, Jersey City, is a compact text-book for apprentices and pupils in printing. Each exercise is worded as simply as possible in order that it may be easily understood. It contains thirty-four illustrated exercises and a set of well planned questions and problems at the end of the book. Published by the Taylor-Holden Co., Springfield, Mass. \$1.50.

FURNITURE WEAVING PROJECTS, by Lloyd F. Hyatt, instructor in cabinet work and furniture weaving, Canton, Ohio, is an unusually well planned book. The text is divided into five parts, leading from a history of the materials used, to advanced problems in weaving and furniture. The book is well illustrated and should be a valuable aid to teachers of the craft. Published by Bruce Publishing Co., Milwaukee, Wis. \$1.25.

SHOW CARD WRITING, by Lawrence E. Blair of the University of Wisconsin, Extension Division, is a textbook presenting the fundamental principles of show-card writing. It takes up the subjects of layout, arrangement, color, and advertising principles, together with descriptions of new methods and mediums, presenting them in a progressive manner. Published by the McGraw-Hill Book Company, New York City.

ROBERT HENRI AND CHILDE HASSAM are two most interesting little books put out by the Frederick A. Stokes Company of New York. These books are part of a series through which readers may become acquainted with our distinguished American artists. They give a short history of the life and characteristics of the artist and about sixty very good examples of his work. A good series for both art students and teachers.